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**RUSSELL INSTITUTION**.—The Members are informed that the LAST SOIRÉE OF THE SEASON will take place on TUESDAY EVENING, the 18th instant, at Eight o'clock. **EDW. W. BRAYLEY, F.R.S., Secretary.** Great Corn-street, May 13, 1852.

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LONDON, SATURDAY, MAY 15, 1852.

## REVIEWS

*Calendar of the "Baga de Secretis."* Compiled by Sir Francis Palgrave, and published in the Third, Fourth, and Fifth Reports of the Deputy Keeper of the Public Records.

THE title is a tempting one. Even in its barbarous Latinity there is something certain to allure and captivate. Few men would not have shared in the excitement with which Sir Francis Palgrave must have approached this mysterious depository for the first time. In the multitudinous "pouches" of that long-closed "Baga" lay concealed the histories of tragedies beyond number. Imagination never revelled in horrors of bloodier dye. Sorrow was never more touching, reverses of fortune were never more striking, the excesses of tyranny were never more hideous, the depravity of human wickedness was never more appalling, than in the real histories which were there "secreted,"—put aside, out of ordinary ken and observation.

"There might he see how secret felons wrought,  
And treason laboured in the traitor's thought,  
Till midnight Time the ripen'd plot to murder brought."

For centuries these things had been hidden from the eyes of all mankind. Writers had guessed, and speculated, and reasoned, and, of course, quarrelled about them. There were opposing theories respecting many of them,—a halo of popular fancies and traditions surrounded them; but such had been the jealousy of the appointed keepers, that no man had ever been allowed to uncover this legal Nineveh. The day and the Layard had at length arrived. For the first time, perhaps, since Buckingham fell a victim to the jealousy of the proud Cardinal, and More and Fisher died in maintenance of the supremacy of "the Italian priest," since Anne Boleyn's little neck was severed by the Calais headsmen, and Somerset and Northumberland, Jane Grey and Sir Thomas Wyatt, Thomas Duke of Norfolk, Robert Earl of Essex, and multitudes of others were hurried out of the world,—for the first time, we say, was the dust to be brushed off the tight little leathern "pouches" into which the legal records of their trials were thrust when the bloody work was done. The stationer's pounce which still rested on the writing was at length to be disturbed,—and the prying eyes of an acute criticism were to be applied to the consideration of the subtleties by which these atrocities were made to seem lawful. To an antiquary "not Babylon nor great Alcairo" could be more replete with interest; and every one who has lived long enough in the world to feel and know that there is a positive and actual value in all truth would have shared in the interest with which each mysterious "bundle" was removed from its dark receptacle.

But perhaps some of our readers may require to be told a little more particularly what is the precise nature of this "Baga de Secretis."

In the simple days of old, our ancestors do not seem to have known any better way of "stowing away" their most important documents than by cramming them into little bags or pouches, sometimes of leather, sometimes of canvas, each pouch being inscribed with some brief description of its contents, or some hieroglyphical sign or reference to a calendar. These little bags or pouches were inclosed in one larger bag, or tied up in bundles, and put away in chests, in drawers, in hanapers or hamper, in presses, in closets,—in any way, in fact, that chanced to be convenient. In the King's Bench there was anciently one of these larger bags, into which were thrown the bundles or collected pouches of records

of what we should now term the State Trials, and various other criminal proceedings which took place principally before Special Commissioners of Oyer and Terminer. This great bag, inscribed by a famous calligrapher of old times, under the direction of some (so-called) learned clerk, "BAGA DE SECRETIS," was put away in a closet under the guardianship of three keys, one of which was kept by the Lord Chief Justice, one by the Attorney General, and the third by the Master of the Crown Office.

Jealous keepers were these legal functionaries. Under their care the mysterious "Baga" became a Record-grave,—never opened except to receive the solemn deposit of some fresh "pouch." Why the crushed and crumpled parchments were kept at all, the keepers must have been at a loss to know; certainly it was not for any practical or useful purpose,—for it is related of a Judge who is still living, that wishing when at the bar to consult an indictment buried in the "Baga" as a precedent, he strove earnestly and by all means to propitiate the powers of the keys, but in vain.

In process of time the great "Baga" was gorged to overflow. It became useless,—and was represented and superseded by the place in which it was kept. The rolls were deposited upon shelves, the pouches and bundles were strewn about the floor,—and the closet itself succeeded to the functions and to the name of the "Baga de Secretis."

In these reforming days even the old "Baga" was not secure. Some years ago, we remember hearing it whispered that prying eyes had been indulged with a stolen glimpse at the contents of the mysterious closet. Nothing was touched,—but querulous dignitaries, indignant at the profanation, shook their wigs, foreboding ill. In due time, what they called "ill" came. The old "Baga" was turned over to the Keeper of the Records,—the three keys were resigned,—Sir Francis Palgrave, who prys into everything and calendars everything, has cleared out the closet, has opened every "pouch," and, worse than all, has broken down the ancient boundaries of civility and reverence by publishing a Calendar of the Secrets to the world.

All we have to say on the subject is, that we are very much obliged to him for doing so; but why in the name of all that is preposterous, was this calendar printed in a Blue Book,—nay, in three Blue Books—a part consecutively in each? To be buried in a closet under three keys, kept by three legal officials, was scarcely a more effectual interment. Perhaps it will be said, that our Government will not pay for printing any books except Blue Books,—and that therefore this calendar would have remained unprinted if Sir Francis had not taken advantage of his position to introduce it piecemeal into his department of Records. Such an answer is not satisfactory. There is no reason why the Government should print what would be printed by individuals or Societies; and surely a *catalogue raisonné* of the contents of the "Baga de Secretis" would have been a book jumped at by the Camden Society or by the Society of Antiquaries,—to say nothing of the booksellers. Who looks for important historical or antiquarian information—calendars of inquisitions post-mortem, or indictments for high treason—amongst volumes intended for the enlightenment, if it be possible, of acts-of-parliament-makers and party politicians? To the circumstance that this calendar was printed in the way we have described it is owing, that although the first part of it has now been no less than ten years "before the world"—as it is the courtesy to say of everything which is in print—"the

world" has known no more about it than it did in the good old days when the "Baga" remained untouched and Sir Francis Palgrave there was none. The fact is worth proving,—and therefore we will prove it.

In 1849, Lord Campbell, not then Chief Justice, published his 'Lives of the Chief Justices,'—and in the course of his work he detailed the career of Sir Thomas Billing, Chief Justice in the reign of Edward the Fourth. Lord Campbell makes out this legal worthy—or unworthy, as the case may be—to have been a conspicuous time-server, a fellow ready for any dirty or cruel knavery provided he were well rewarded. By his readiness in putting aside scruples of conscience, Billing mounted the Bench as a Puise Judge; and by his farther readiness to forget his old democratic notions and uphold "the doctrine of 'divine right,'" he became a special favourite at Court. He soon obtained his reward. Sir John Markham, who was the Chief Justice at the time, was sturdy and honest; he was superseded, and the unscrupulous Billing, the Jeffries of Edward the Fourth, according to Lord Campbell, was put in his place. This is said to have occurred in January 1469-70.

"The very next term," says Lord Campbell, "came on the trial of Sir Thomas Burdett. This descendant of one of the companions of William the Conqueror, and ancestor of the late Sir Francis Burdett, lived at Arrow, in Warwickshire, where he had large possessions. He had been a Yorkist, was somehow or other out of favour at Court,—and the King making a progress in those parts, had rather wantonly entered his park, and hunted and killed a white buck of which he was particularly fond. When the fiery knight, who had been from home, heard of this affair, which he construed into a premeditated insult, he exclaimed, 'I wish that the buck, horns and all, were in the belly of the man who advised the King to kill it,'—or as some reported, 'in the King's own belly.' The opportunity was thought favourable for being revenged on an obnoxious person. Accordingly, he was arrested, brought to London, and tried at the King's Bench bar, on a charge of treason, for having compassed and imagined the death and destruction of our Lord the King."—His Lordship then goes on to state, that the prisoner proved "by most respectable witnesses" that his wish was levelled at the King's adviser; and afterwards quotes—or, we believe we should say, imagines—*verbatim* (that is, between inverted commas) a summing up of the ferocious Billing full of bitterness against the unhappy prisoner, and directly charging the jury to bring in a verdict of "guilty." The obsequious twelve obeyed the unconscientious Judge,—poor Burdett was executed,—and the learned biographer informs us, that a deep impression was made on the public mind by the barbarity of the proceeding and the misconduct of the Judge.

This is a very familiar story; although the exclusive sources of information possessed—or, we should rather say, imagined to be possessed—by the learned Lord have enabled him to ornament his version of it with some particulars hitherto quite unknown respecting Billing,—a Judge who, except in the pages of Lord Campbell, stands forth as a respectable and upright man. But the point now under consideration is, not Lord Campbell's injustice to his predecessor Billing, but his ignorance of the real facts respecting Burdett's case. How came it to pass that, writing in 1849, Lord Campbell did not know that Sir Francis Palgrave had published in 1842, in the first part of his calendar of the 'Baga de Secretis,' an abstract of the record of this case, which blows his version of

it—his dates, his facts, his “most respectable witnesses,” and his *verbatim* imaginary ferocious summing-up—to the winds? Simply because it was published in a Blue Book,—amongst Reports on Poor-Laws, Customs, Excise, the state of Ireland, and so forth. Had it been sent forth in the customary way of historical publications, we should have reviewed it at the time,—fifty other public literary caterers would have made known its contents,—in 1849, some knowledge of it might have reached the fashionable seclusion of “Stratheden House,” whence Lord Campbell dates his preface,—and long ere now it would have been well-thumbed even throughout the Continent. As it is, we are perhaps now the first in modern days really to publish it:—which we shall do for the satisfaction of Lord Campbell’s readers, as well as to contribute our mite towards the difficult work of dislodging a popular error once firmly seated in our history.—

“Trial and Conviction of Thomas Burdett, Esq., John Stacy, and Thomas Blake, — Constructive Treason—Commissioners of Oyer and Terminer, 19 May, 1477. 17 Edw. IV.

“Middlesex. Indictment taken at Westminster, charges that Thomas Burdett, late of Arrowe, in the county of Warwick, Esq., falsely endeavouring to exalt himself in riches, did, on the 20th April, 14 Edw. IV., &c., at Westminster, &c., treasonably imagine and compass the death and destruction of the King. And in order to carry such his treason into effect, laboured with John Stacy, late of Oxford, in the county of Oxford, gentleman, and Thomas Blake, late of Oxford, clerk, at Westminster, on the 12th of November then following, to calculate the nativities of the King, and of Edward Prince of Wales, his eldest son, and also to know when the King and the Prince should die. That the said John Stacy and Thomas Blake, knowing the treasonable intent of Thomas Burdett, on the said 12th November, imagined and compassed the deaths of the King and Prince: and afterwards, to wit, on the 6th February, 14 Edw. IV., at Westminster, the said John Stacy and Thomas Blake, in order to carry their traitorous intention into effect, worked and calculated by art-magic, necromancy, and astrology, the death and final destruction of the King and Prince. And afterwards, to wit, on the 20th May, 15 Edw. IV., at Westminster, John Stacy and Thomas Blake did falsely and treacherously work in the said arts, although according to the determinations of Holy Church, and the opinions of divers Doctors, it is forbidden to any liegeman thus to meddle concerning Kings and Princes in manner aforesaid, without their permission. And afterwards the said John Stacy and Thomas Blake, and the said Thomas Burdett, at Westminster, on the 26th May, 15 Edw. IV., treasonably declared and made known to one Alexander Russehton and other of the King’s people, that according to the calculation and the aforesaid arts, so worked by them the said John Stacy and Thomas Blake, the King and Prince would not live, and would in a short time die: to the intent that by the revealing and making known these matters, the cordial love of the people might be withdrawn from the King: and the King, by knowledge of the same, would be saddened thereby, so that his life would be thereby shortened. That the said Thomas Burdett, seeking the death and destruction of the King and Prince, and the subversion of the laws, by exciting war and discord between the King and his lieges, did on the 6th March, and 4th and 5th days of May, 17 Edw. IV., at Holborn, in the county of Middlesex, falsely and treacherously disperse and disseminate divers seditious and treasonable bills and writings, rhymes and ballads, containing complaints, seditious, and treasonable arguments, to the intent that the people should withdraw their cordial love from the King and abandon him, and rise and make war against the King, to the final destruction of the King and Prince.”

The dense obscurity that hangs over the mode of publication adopted by Sir Francis Palgrave goes a long way towards excusing Lord Campbell’s unacquaintance with this record. Nor does his Lordship stand alone in his ignorance.

Other equally popular writers are just in like manner unacquainted with the other contents of Sir Francis Palgrave’s important calendar; and writers who are far better than any of our merely popular authors—not mere dressers-up of little bits of history for popular amusement, or to attract attention towards themselves, but real sound historical writers—are equally ignorant of its existence. Dr. Lingard, for example, himself an acute and active inquirer, and with many zealous friends ever on the look-out for new information for him, put forth his revised edition, just before his death, in the same state of ignorance on this subject as Lord Campbell and everybody else. Writing of Anne Boleyn’s accomplices, he still affirmed “that the records of these trials have perished,”—and of Anne Boleyn herself, that “the records of her trial and conviction have mostly perished, perhaps by the hands of those who respected her memory.”—(Lingard, v. 68, edit. 1849). Had he known anything of Sir Francis Palgrave’s calendar he would have been aware that all these records, and many others respecting which he gladly availed himself of secondary information recently published in the ordinary way, not merely existed, but that all that was necessary for his purpose had been published by Sir Francis Palgrave. Here and there some adventurous inquirer may have discovered Sir Francis’s calendar, or some student with better luck than his neighbour may have stumbled on it; but for all practical and useful purposes it has remained up to the present day as if unknown,—unquoted by historical writers, and, after the lapse of from seven to ten years, without the slightest influence on our history. Such is the consequence of the publication of important historical information in Blue Books.

That, considering the value of the calendar, such ought not to have been the result, will be obvious even from a mere glance at its contents. It extends from the reign of Edward the Fourth—the indictment against Thomas Burdett which we have just quoted being the earliest found in the “Baga”—down to 1813, with the exception of the reigns of James the Second and William the Third,—the similar proceedings during those reigns having been kept, we presume, elsewhere. Throughout this long period the calendar before us gives the legal statement of the offences charged against persons tried by special commission, together with the result. Among these trials are, of course, many relating to historical persons, and very many that afford the most valuable illustrations of the manners, superstitions, and ignorant injustice of the times. The very next case to that of Burdett exemplifies this last point.

George Duke of Clarence, of malmsey memory, married Isabella Neville, one of the two daughters and co-heiresses of Richard, the celebrated Earl of Warwick. She and her sister—who was betrothed to Edward Prince of Wales, son of Henry the Sixth, and afterwards married to Richard Duke of Gloucester—were the grandest matches of the time. Clarence was fully aware of all the advantages which he derived from his noble alliance,—and hastened his death by the eagerness with which he strove to keep the great estates of the Nevilles entirely in his own hands. His lady did not live to see the end of the troubles of her “false, fleeting, perjured” lord. Already the mother of the unfortunate Earl of Warwick, legally murdered by Henry the Seventh, and of the Countess of Salisbury, so brutally executed under Henry the Eighth, the Duchess Isabella gave birth in October, 1476, to a second son. She seems never to have recovered. Sinking gradually, as if in a decline, she died on the Sunday before the Christmas following, and her infant son fol-

lowed her on the 1st of January. In those days such deaths were always attributed to poison. In the case of the Duchess and her child the only suspicious circumstance that seems to have been discovered was, that each of them had died after—that is, a considerable time after—having partaken of a cup of ale. The inference was clear. The cup of ale was given to the duchess on the 10th of October by Ankerett Twinnewe, widow, one of her household,—and the poor lady lingered on nearly to Christmas; the ale was given to the young Plantagenet, christened Richard after his uncle of Gloucester, on the 21st of December,—and he died on New Year’s Day. Some indiscreet words, the natural effect of fear excited by the suspicion that was turned towards the supposed culprits, completed the case. The ale was concluded to have been poisoned,—and the unhappy administrators were indicted, condemned and executed. Some years afterwards reflection showed the barbarity of the whole proceeding, and Parliament quashed the attainder on the petition of Ankerett’s grandson.

The murder of Isabella’s eldest son by Henry the Seventh in 1499, receives painful illustration from his indictment, which is here abstracted. The poor boy had been confined to the Tower for fifteen years. His intellect had become dwarfed under the influence of his cruel usage, until he was unable according to a contemporary to distinguish “between a goose and a capon.” The indictment sets forth a plot which might well have sprung from such a simpleton. He and two others were to seize the Tower and defend it. They were to rob the Jewel House and fire the magazine of gunpowder; and whilst the lieges were extinguishing the flames, were to take ship and make off beyond sea with their stolen jewels and treasure,—and yet, at the same time, were to make proclamation in the Tower, that whoever would come to them and raise war against the King should receive 12d. per diem from the stolen treasury. The silly lad when brought to trial confessed his desire to escape, which was held tantamount to a plea of guilty; and after a few days’ deliberation, he was consigned to Tyburn to suffer the hideous sentence of a traitor. Well might the people think that such a business “was but the King’s device,”—and well might Catherine of Arragon, bred in superstition, imagine in after days that her divorce was not the punishment of any sin of her own, but a just vengeance due to a marriage made in the blood of this murdered innocent.

Lord Herbert has given us pretty accurately the indictments of Empson and Dudley,—and old Stowe has carefully rendered that against the Duke of Buckingham. One addition in Sir Francis Palgrave’s abstract of the latter ought to settle for ever the question which has been mooted as to the place where the Duke’s father was beheaded. (See Blakeway’s ‘History of Shrewsbury, and Hatcher’s ‘Salisbury’ in Hoare’s ‘Modern Wilts.’) He was arrested near Shrewsbury, by the treason of his servant Banister, to whom he had fled for concealment. Banister helped him to a disguise,—

“An old felt hat he put on his head,  
And leathern slugs also,  
A hedging bill upon his neck,  
And so to the woods did go.”

Genl. Mag. for Dec. 1850, p. 594.

—But the temptation of a reward of a thousand pounds overcame Banister’s fidelity. The Duke was seized by the sheriff, hurried away to London, and thence into the west, whither the king had gone to oppose Richmond. They found the king at Salisbury. The Duke begged hard to be admitted to his presence,—but in vain. “Off with his head:—so much for Buckingham!” was the tyrant’s answer,—and



the culprit was immediately led into the market place and put to death. His son was charged with having given in a conversation the following explanation of his father's design if Richard had admitted him to an interview.—"He would do," he said, "what his father intended to do to King Richard the Third at New Sarum in the county of Wilts,—to wit, that his father had made suit to come unto the presence of King Richard, having about him a concealed dagger, and that his father intended when he should be kneeling before King Richard to rise suddenly and plunge the dagger into the body of the said King Richard."—The definite locality assigned for this meditated assassination was no doubt the place of the Duke's instant execution.

Great doubt has hung over the legal murders consequent on the breach with Rome in the reign of Henry the Eighth. Even in the case of that purest of the Roman Catholic martyrs, Sir Thomas More, Sir James Mackintosh, himself a Commissioner of Records, to whom everything known was accessible, writing in the year 1831, declared,—"*It is lamentable that the records of the proceedings against such a man should be scanty. We do not certainly know the specific offence of which he was convicted. There does not seem, however, to be much doubt that the prosecution was under the act 'for the establishment of the king's succession' passed in the session 1533-4, (25 Hen. 8. c. 22.), which made it high treason 'to do anything to the prejudice, slander, disturbance, or derogation of the lawful marriage' between Henry and Anne. Almost any act done or declined might be forced within the undefined limits of such vague terms. In this case the prosecutors probably represented his refusal to answer certain questions, which, according to them must have related to the marriage, his observations at his last examination, and especially his conversation with Rich, as overt acts of that treason, inasmuch as it must have been known by him that his conduct on these occasions tended to create a general doubt of the legitimacy of the marriage.*" (Life of More, p. 97.)—Such were the speculations of a Commissioner of Records in 1831. Some years afterwards the Society of Antiquaries proved that Sir James Mackintosh was all wrong (Archæolog. xxvii. 361.),—by publishing a presumed copy of the indictment derived from an Arundel MS. which set forth that the legal offence for which Sir Thomas More was executed was not a treasonable slander of the king's marriage with Anne Boleyn, as Sir James Mackintosh had supposed, but, what was termed in law an attempt to deprive the king of one of his titles by refusing to acknowledge him as Head of the Church.—During all this time, whilst Sir James Mackintosh was lamenting over the loss of the records, and framing with the ingenuity of a special pleader a plausible legal ground for the condemnation of the great legal martyr, and whilst the Society of Antiquaries with busy and not uncommendable zeal were striving to rectify Sir James's speculations on the second-rate authority of a long buried transcript,—the original documents themselves were reposing in safety, and in excellent condition, under three keys, in the long buried "*Baga de Secretis*."

The indictment as abstracted in Sir Francis Palgrave's '*Calendar*' proves the accuracy of the copy disinterred by the Society of Antiquaries, and establishes a case of legal injustice in the execution of Sir Thomas More greater by far than was even supposed by Sir James Mackintosh. Thus runs the case set forth against him.

The act of parliament of 26 Henry VIII. c. 1. annexed the title of Supreme Head on earth of

the Church of England to the Crown; and the 26 Henry VIII. c. 13 made it treason for any one maliciously to wish, will, or desire in words or writing, or by craft to imagine, invent, practise, or attempt to deprive the king of any of his titles. The indictment charged, that on the 7th May, 1535, Sir Thomas More being examined whether he accepted the king as head of the Church, answered that he would not meddle with the matter. That on the 12th May he wrote a private letter to Bishop Fisher, intimating to him how he had answered, and remarking, that the law was like a sword with two edges, for if a man answered one way, it would confound his soul,—if another, it would confound his body. That Fisher, being afterwards examined upon the same point (although he had been cautioned by More not to make the same answer as himself, lest they should be suspected of confederacy), replied in the words used and suggested by More:—"I will not meddle with that matter, for the statute is like a two-edged sword; and if I should answer one way, I should offend my conscience,—if I should answer another, I should put my life in jeopardy; wherefore I will make no answer in that matter." That More, being again examined, himself in his answer used his comparison between the law and a sword with two edges; and that Fisher and he "treacherously" burned the letters which had passed between them.

Up to this point it is scarcely possible to conceive that any licentiousness of construction could have justified the conclusion that More had brought himself within the legal scope of the statute which made it treason to attempt to deprive the king of his title. So probably thought the king's advisers; for on the 12th June, 1535, Richard Rich, the new-made Solicitor-General, was sent, together with several other persons, to More in the Tower, to punish him for his obstinacy by taking away his books from him. A Solicitor-General could have little to do in the execution of such a pitiful and mean-spirited mandate; and whilst his companions were busy "trussing up the books into a sack," the legal functionary, a man well known to More, entered into conversation with the fallen Judge before whom he had so lately pleaded. More with his accustomed pleasantry remarked, that he might now shut up his chamber windows: "when the wares are gone, and the tools taken away, we must shut up shop." The rest of the history shall be told in the words of the indictment.—

"And the said Richard Riche *charitably moved* Sir Thomas More to be conformable to the before-mentioned acts and laws; to which More replied,—"*Your conscience will save you, and my conscience will save me.*"—And Riche then and there protesting that he had no authority to make any communication with More, said to him, '*Supposing that it were enacted by Parliament that he, Richard Riche, should be king, and that it should be treason to deny the same, what would be the offence if he, Sir Thomas More, was to say that Riche was king, for certain,*' said Riche, '*that in his conscience there was no effect but that More would be obliged so to accept Riche for king, because he, More, would be bound by the act of Parliament.*"—To which More then and there answered, '*that he should offend if he were to say "No," for he was obliged by the act, because he could give his consent to the same,*' but he said that that was a light case; and wherefore the said Thomas More further said to Riche that he would put a higher case, '*Suppose it should be enacted by Parliament quod Deus non esset Deus, and that opposing the act should be a treason, and if it were asked of you, Richard Riche, whether you would say quod Deus non erat Deus, according to the statute, and if you were to say "No," would you not offend?*'—To which Riche answered More, '*Certainly; because it is impossible quod Deus non esset Deus; but, because your case is so high, I will put a medium one. You*

know that our Lord the King is constituted chief head on earth of the Church of England; and why, Master More, can you not affirm to accept the same, just as you would in the preceding case, that I should be made king, in which case you agree that you would be obliged to acknowledge and accept me as king."—To which More, persevering in his treasons, answered to Riche, '*that the cases were not similar, because the king can be made by Parliament and deprived by Parliament, and to which act every subject being in Parliament gives his consent; but in the first case the subject cannot be obliged, because his consent cannot be given for that in Parliament; and although the king might be so accepted in England, yet many do not assent to the same in foreign parts.*'"

—These words, denied by Sir Thomas More to have been uttered, and treacherously drawn from him even upon the very showing of the indictment, were held to amount to a traitorous attempt to deprive the King of his title of Supreme Head of the Church. The jury found him guilty, the Court sentenced him,—and we know the result. Mercy was no royal prerogative in the good old times of bluff King Hal.

We must reserve some remarks upon others of these terrible records until next week.

*Canada, as it was, is, and may be.* By Lieut.-Col. Sir R. H. Bonnycastle. With Considerable Additions, and an Account of Recent Transactions. By Sir J. E. Alexander. 2 vols. Colburn.

A little more than ten years ago Sir R. H. Bonnycastle published his '*Canada in 1841*.' It was reviewed at the time of its appearance in these columns [*Athen.* No. 737],—and certain objections were taken to the unmethodical nature of its plan and the want of order with which its valuable information was disposed. We then suggested that the materials might be turned to better account. Four years since the author died,—and it was then discovered that he had left behind him a mass of new manuscript on this his favourite theme. Had he lived, there is little doubt that he would have presented to the world, in due course, his great store of information on men and events, enriched with the mature opinions of an able and veteran officer on the best policy to be adopted towards that important colony by the Imperial Government. As it is, Sir James Alexander has undertaken the task of editing his papers, and of supplying such additional information as seemed necessary to round the subject or to complete the narrative to a later date. The result is somewhat of a jumble. The original and the additions are not well discriminated,—though the writer and his editor very frequently differ as to opinions and policies. The fault of '*The Canadas in 1841*' therefore clings to '*Canada as it was, is, and may be*' in no slight degree. Both works offer valuable "*notes*" to the future historian; but neither of them can be accepted as either a social or a philosophical contribution to our colonial history.

The writer, as is natural in men a great part of whose lives has been spent in the colony, consider North America as of supreme importance to the Empire. In the words of one of them, "*Canada is the right arm of the Monarchy*;" and they dwell with a fond minuteness on the petty details of its internal troubles. In these accounts they exhibit little vigour of thought or of style. The theme is poor in itself,—and it is not redeemed by condensation or dramatic rapidity. A good story-teller would be able to make the men glow, the scenes live again,—for the first were not wanting in zeal and peculiarity of character, nor the latter in variety and picturesqueness. Now and then we get at a slight trait, racy of the soil,—but not



often. A better artist would have made better use of this characteristic illustration.—

"Papineau awoke from his golden dream of Empire. The lictors, with their fasces round his throne, fled, and were broken; and he put me in mind of the story of a Yankee, Giles Jolt, who having sympathized to a certain extent with the yellow radiance and sweetness of a bottle of 'real Jamaky,' over which he had been, like a second Alnaschar, counting up the gains to be derived from certain wooden nutmegs and deal pumpkin-seeds, with which he was about to 'pedlar' a little amongst the simple Canadians, found himself overcome with and borne down by spiritual grief, and staggering to the door late on a dark night, comfortably seated himself in his ox-cart, and gave the usual go-a-head scream to the 'critters.' Vain were the words, vain the application of the whip. 'Why I swan,' says the Yankee, 'it beats all natur; tarnal hides, why don't ye stretch out? Old Patience is setting up for me, and burst your barrels, won't ye budge?' After many fruitless admonitions and sundry strange oaths, the pedlar found his oxen were anywhere but where they should have been, for some friend, more *cute* than he, had stolen them. Day at length broke, and with Aurora Jonathan's wits slowly broke forth also, and he began to rub his eyes and his reason thus:—'Now if I'm the *genu-wine* rael Erastes Corncob, darn it, I've lost my team, but if I'm any other fellow in all creation I've found a cart.' Papineau found a cart, for he very soon decamped, and left his team with anybody that chose to drive it. In fact, he took refuge in that country where Papineaus were then at a premium, leaving his native soil where they were just then at a discount."

Among the incidents of the Canadian troubles none has given rise to so much discussion, created so much angry feeling in the United States, or afforded so fair a pretext for the exaggeration of those who strive to stir up the passions of the Anglo-Saxon branches in America against each other, as the "cutting out" of the *Caroline*. The incident has been greatly misrepresented,—and the account given in the text is wanting in clearness and force. The best description that we have seen is a despatch from Sir Francis Head, here printed (in the form of a note) it is said for the first time. From this we extract a note or two.—

"On the night of the 4th of December the inhabitants of the city of Toronto were alarmed by the intelligence that about five hundred persons, armed with rifles, were approaching the city—that they had murdered in the highway a gentleman of great respectability, and had made several persons prisoners. The inhabitants rushed immediately to arms—there were no soldiers in the province, and no militia had been called out. The home district, from which this party of armed men came, contains 60,000 inhabitants—the city of Toronto 10,000. In a few hours a respectable force, although undisciplined, was collected and armed in self-defence, and awaited the threatened attack. It seems now to admit of no doubt that if they had at once advanced against the insurgents, they would have met with no formidable resistance, but it was thought more prudent to wait until a sufficient force should be collected, to put the success of an attack beyond question. In the mean time, people poured in from all quarters to oppose the insurgents, who obtained no increase of numbers, but on the contrary, were deserted by many of their body, in consequence of the acts of devastation and plunder into which their leader had forced them. On the 7th of December an overwhelming force of militia went against them, and dispersed them without losing a man—taking many prisoners, who were instantly released by my order, and suffered to depart to their homes. The rest, with their leaders, fled—some have since surrendered themselves to justice—many have been taken, and some have escaped from the province. \* \* This band of outlaws on Navy Island—acting in defiance of the laws and government of both countries—opened a fire from several pieces of ordnance upon the Canadian shore, which in this part is thickly settled: the distance from the island being about 600 yards, and within sight of the populous village of Chippewa. They

put several balls (six-pound shot) through a house, in which a party of militia men were quartered, and which is the dwelling-house of Capt. Ussher, a respectable inhabitant. They killed a horse on which a man at the time was riding, but happily did no further mischief, though they fired also repeatedly with cannon and musketry upon our boats. They continued daily to render their position more formidable; receiving constant supplies of men and warlike stores from the State of New York, which were chiefly embarked at a landing place on the American main shore, called Fort Schlosser, nearly opposite to Navy Island. This place was once, I believe, a military position before the conquest of Canada from the French; but there is now neither fort nor village there, but merely a single house occupied as a tavern, and a wharf in front of it, to which boats and vessels are moored. The tavern had been, during these lawless proceedings, a rendezvous for the band, who cannot be called by any name more appropriate than pirates; and was, in fact, openly and notoriously resorted to as their head-quarters on the mainland, and is to this time. On the 28th of December positive information was given to Col. McNab, by persons from Buffalo, that a small steamboat, called the *Caroline*, of about fifty tons burthen, had been hired by the 'Patriots,' and was to be employed in carrying down cannon and other stores, and in transporting men and anything else, that might be required between Fort Schlosser and Navy Island. He resolved if she came down and engaged in this service to take or destroy her. She did come down agreeably to the information he received. She transported a piece of artillery and other stores to the island, and made repeated passages during the day between the island and the main shore. In the night he sent a party of militia in boats with orders to take or destroy her. They proceeded to execute the order. They found the *Caroline* moored to the wharf, opposite to the inn at Fort Schlosser. In the inn there was a body of armed men to protect her, part of the pirate force, or acting in their support. On her deck there was an armed party, and a sentinel who demanded the countersign. Thus identified as she was with the force, which, in defiance of the law of nations and every principle of natural justice, had invaded Upper Canada, and made war upon its unoffending inhabitants, she was boarded, and after resistance, in which some desperate wounds were inflicted upon the assailants, she was carried. If any peaceable citizens of the United States perished in the conflict, it was and is unknown to the captors. \* \* No wanton injury was committed by the party who gallantly effected this service. They loosed the vessel from the wharf, and finding they could not tow her against the rapid current of the Niagara, they abandoned the effort to secure her, set her on fire, and let her drift down the stream."

Of the differences between the writer and the editor of this work, some of the more serious relate to the policy of the Home Ministry. Sir Richard Bonnycastle, if not more liberal than Sir James Alexander, was probably more clear-sighted. The latter is the champion of a colonial aristocracy,—an aristocracy not of talent and personal influence, but of titles and privileges. He also contends for the rights of the Church in a sense opposed to his author. Sir Richard treats the idea of colonial nobles with scorn and merriment. "The absurdity," he says, "of a Duke of Marmalade and a Marquess of Lemonade in Hayti can be laughed at equally by the aristocrat and the republican, setting aside the difference of colour;"—and he asks—"would not Western Canada furnish a theme for ridicule if some of its worthy councillors were suddenly raised to the peerage with the high-sounding titles of Duke of Niagara, Marquis of Ontario, Viscount Erie, or Baron Superior?" But Sir James laments, in two several notes, that there is not a Canadian nobility to counteract "the heterogeneously composed Legislative Councils that have been selected by the Crown from among storekeepers, lawyers, &c."

*My Life and Acts in Hungary in the Years 1848 and 1849*—[*Mein Leben und Wirken, &c.*]. By Arthur Georgei. Leipzig, Brockhaus; London, Williams & Norgate.

THE announcement of this book needs no preamble. Enough is known of the author's part in the Hungarian War of Independence,—enough has been said of his conduct at its close—to cause a general stir of expectation on the first hint of his "rising to explain." He has done this at great length, in a precise, elaborate manner, with no small ability. His tone is emphatic; his confessions wear an aspect of candour and boldness, becoming only in one who feels himself above reproach. The narrative, indeed, is as much an indictment of Kossuth,—as chief of the separatist party,—including more extreme republicans, like Perczel and Guyon,—as a vindication—apology it cannot be termed—of Georgei's own conduct:—which he maintains to have been from first to last based on adherence to the old constitution of Hungary, against the revolutionary doctrine of her total independence as false in principle and fatal to the practical issue of the conflict.—The confidence with which this attitude is taken,—the energy and bitter sarcasm which point the writer's strictures on the character, designs and behaviour of Kossuth,—the plainness with which he speaks of the military events of the war, and of the conduct of troops and officers engaged in it,—will enhance the sensation which any narrative from his pen would have produced. If this be acting, it is like Kean's—"terribly in earnest."

That it will provoke anger and denial in many quarters is certain: by none can it be otherwise received than as an *ex parte* representation. But it is in any point of view an important historical document; remarkable as well for the ground taken as for the subtlety and force with which it is applied to the whole series of transactions in which Georgei was concerned. So copious is the work—containing in the two volumes more than 700 closely filled pages,—that we can only attempt to give a general summary of its contents; and this, from the nature of the subject, will but faintly reproduce its intricate facts and close arguments. What can be done within the compass of a few columns must however be attempted, by pursuing the course of the story as far as possible in the order of the original. It may be premised, once for all, that in this process we shall follow the writer. Where comment is not expressly introduced as our own, it must be understood that we merely state what he says, omitting, for brevity's sake, the repetition of a formula to that effect.

Arthur Georgei, formerly a subaltern in the Austrian service, but retired, joined the national rising early in 1848, under the Batthyani ministry; and was made captain in a Honvéd regiment. At this time the attitude of the nation was that of resistance, under the express sanction of its Austrian king, to what he had declared to be the rebellious invasion of Jellachich. The force of the country consisted partly of regularly trained soldiers, partly of new levies, militia, national guards, &c. The former only, from first to last, were efficient in supporting the war, but they were badly officered;—the latter, ill armed, suspicious, undisciplined, and unsteady, could never be depended upon. Of their misconduct in the face of the enemy, Georgei complains at every stage of his narrative; and he records acts of cowardice and misbehaviour, not among the common sort alone, which are startling from their excess and frequency in the levies of a nation usually deemed altogether warlike. The result of his experience in this respect will have more than a local interest: it confirms

what has been advanced elsewhere by higher military authorities, on the danger of relying upon anything but discipline in martial operations. As to the non-military, the lowest class and the rural population are declared to have been lukewarm, if not absolutely ill affected to the insurgent cause. Although elsewhere, in and out of the army, there was no lack of enthusiasts, the evidence of Georgei painfully confirms the warning of Sir Charles Napier as to the danger of trusting to the efficacy of mere impulse against the fire and manœuvres of a trained enemy.

Georgei soon rose, by skill and resolution, in an army where few of the officers showed either. His first independent command was signalized by the execution, at a drum-head court-martial, of Count Eugene Zichy,—captured on his way to Roth's camp, under a safe-conduct from the Ban, with forty of his proclamations in the carriage. Shortly afterwards came the operations, nominally under Perczel, which caused the surrender of Roth, and drove Jellachich across the frontier. The merit of these was given to Georgei; who was made colonel, and employed on a detached command. At this early stage of the war he begins to complain of Kossuth, who was now become President of the "Committee of Defence," for meddling with promotions in the army,—an accusation often repeated afterwards, with the addition in one place that, besides the bad effects of the interference itself, too many of the officers sent from Ofen were notorious cowards or reprobates. It is alleged that supremacy in military as well as in civil affairs was always Kossuth's ambition,—for which Georgei declares few men could be less apt; as his merit, which was transcendent in speech, was not supported by either wisdom, sincerity of purpose, or personal resolution. In these pages he is constantly represented as a mere orator, wonderfully profuse of stirring eloquence, Thrasymachus in words, shifty in pursuing his ends and dexterous in hiding them, but failing at last whenever firmness or self-exposure were necessary to their attainment. In this picture, whatever may be said of the instances adduced in support of its truth, there is evidently a strong professional as well as personal bias,—the old jealousy between "Arms and the Gown," no less than the bitterness of political antipathy.

The Croatian invasion being now blown over, and an army, called of the "Upper Danube," being in position under General Mőga, at Parendorf, near the Austrian frontier, Georgei was sent by Kossuth, who professed doubts of that General, to report on his movements; and soon was followed by the President in person. The latter, confident in the force of the national excitement, urged the immediate invasion of Austria, for the relief of besieged fellow patriots in Vienna. The officers represent the danger of such a step, with an army so ill disciplined, consisting in part of tumultuary levies, some armed only with scythes. In vain:—Kossuth insists that their spirit, roused by his harangues, will make up for the want of training and arms. The generals shrug their shoulders. The army crosses the Laitha,—advances as far as Swechat,—is attacked, beaten, the levies turning back at the first shots,—and Kossuth, one of the first to fly, barely escapes among the fugitives, who never stopped till they reached the Hungarian territory.—This would seem to have been the first and last appearance of the President in the field.

Immediately after this, Austrian forces began to appear on the scene. The aspect of the war had changed. At Vienna there were already manifest signs of counter-revolution. But this the army could resist without violating its mili-

tary oath to the crown of Hungary:—a point on which Georgei says, the trained soldiers—the only reliable part of it—never wavered throughout the war,—at least in the division with which he was concerned, which was also the principal, and the only one that acted successfully on a great scale.

In November, Georgei, invested with the command in place of General Mőga, began to move against Simunich, who was already threatening Ofen. The aspect of affairs soon became serious. Georgei proposes the necessity of a Dictatorship to Kossuth, who seems uneasy and hesitating; and Georgei begins from this point to mark his growing aversion to the President. He says, the latter would then have displaced him from the command if any other competent officer would have accepted it; that notions of an "independent Hungary" were already fermenting in his brain,—but these were so plausibly concealed that Georgei had no sufficient cause for retiring, or declaring open hostility. The operations against Simunich began in December, 1848. The Hungarian army, ill provided, badly officered, unsupported by the peasantry, retreats:—first, Presburg is evacuated, then Raab. The Austrians are reinforced—Windischgrätz assumes the command. The Hungarians must retire towards the mountains. The Government declares "that it will bury itself in the ruins of Ofen;"—but retreats at the first rumour of the enemy, with such despatch, that Georgei, hastening to the capital to confer with Kossuth, finds him already fled.

This sinister aspect of the campaign, in which nearly all but the old soldiers are said to have continually disgraced themselves, continued until the middle of February,—which was the lowest point of that stage of the war. After this the troops began to behave better; some advantages were gained by Klapka and others; and matters were taking a more hopeful turn, when Dembinski—Kossuth's protégé—arrives as commander-in-chief, and spoils all. This officer Georgei represents as incompetent to an absurd degree, and in his behaviour seeming "fitter for a madhouse than for the command of an army." As a foreigner, his appointment was unwelcome to the troops; but Kossuth, in bringing him from Paris, had in view his favourite scheme of a "solidarity of peoples," and an eye to the invitation of a Polish rising. A shameful failure at Kapolna, where, arriving late in the day, he converted Klapka's partial success into hopeless defeat, was the beginning and end of his trial at this period. The army rose against him; and Kossuth was reluctantly forced to replace Georgei in the command,—provisionally, indeed, as *locum tenens* for General Vetter, whose ill health, however, prevented him from ever acting. Then followed a period of inaction. The Government had fled to Debreczin. Austria seemed in the ascendant; and published her notorious manifesto,—to which Kossuth, in the following April, replied by the resolution declaring Hungary independent. During this interval, it was Georgei's army that won at Hátvan, Tápio-Bicske, and at Isaszeg, and finally raised the siege of Comorn:—successes, he candidly says, owing more to the incompetence of Windischgrätz than to the conduct of his own troops, of whom few but the trained soldiers behaved themselves well in action.

In the camp at Comorn, Kossuth's proclamation of April 14th found no response; and Georgei, above all, was indignant at the manner in which he considered himself to have been deceived. What was now to be done? Why did he not at once lead the constitutional army against the traitorous Government? It was too distant, and too weak. Austria was still powerful in the field. Before

anything else could be done, this nearest danger must be met,—a danger now increased tenfold by Kossuth's act. From this moment compromise had become hopeless. By declaring the crown of Hungary forfeited, he had provoked a struggle for life and death. Resolved to reconquer by the army, if possible, the true constitutional ground of the war, Georgei was, under these circumstances, constrained to temporize with the Government,—hoping, meanwhile, to sustain the spirit of the troops by new successes.

This is the substance of Georgei's version of Kossuth's policy and of his own conduct at this critical moment. It is, however, visibly defective as regards the former, in virtually passing over the previous act by which the Court of Vienna had annulled the constitution of Hungary. Nor does it appear, either, that the adherence by Kossuth's Government to the original basis of the war would have led to the revocation of the Austrian edict,—or that the reprisals taken by declaring the crown forfeited practically lamed the Hungarian defence. In Georgei's army, however ill affected it might be to the new order of things, it does not, by his own report, seem to have caused any actual mischief. The charge would be graver were it shown that the revolutionary step induced Russia to take part in the fray. But this Georgei does not positively assert. It may be added, that the result of his narrative clearly leaves an impression that against Austria alone the hope of maintaining the struggle was by no means such as has been commonly represented. From what he says of the neglected state of the troops, of the want of able officers, of the weakness of the government, and of the coldness of the popular feeling when sacrifices were demanded, it would seem that, with the power which Austria's Italian successes had set at liberty, and with any leader more able than Windischgrätz, the issue might indeed have been deferred,—but would in the end have been the same as that which came more suddenly with the Russians.

The news of their entry was first heard in the camp of Comorn. Georgei at once felt the significance of this event. His only hope now lay in gaining, before the Russians drew near, some great success against Austria, which might dispose her to grant terms to Hungary.—This was not the view of Kossuth; who is described as lulling himself for some time, and still longer trying to cheat his countrymen, with hopes that Russia's intrusion would be the signal for intervention in Hungary's favour by "England, France, the United States, and Turkey!"—The Russians, however, advanced without any such check; and affairs became hourly more and more critical. Georgei, by great exertions, partly carried his plan into effect, but not enough for the end he proposed.—He advances from Comorn, besieges and takes Ofen, to which the Government returns,—Kossuth at its head, now as "Governor of Hungary." At this stage occurs the most damaging of Georgei's confessions. Hitherto he had done nothing that actually committed him to the opinions which he now denounces. He had openly identified himself by the Waizen address to the army in January 1849 with the cause of constitutional monarchy. The decorations offered him in reward of his late successes he refused to receive from the Revolutionary Government: and altogether might be said to have kept his place as its antagonist rather than as its officer:—Kossuth, under these circumstances, plainly allowing him to remain in command only because he could not help it. No other General had had equal success: and his officers, one and all, showed on various occasions, both now



and to the very end of the war, that they were determined to keep him at their head.

Late in April, we say, *i. e.* after the declaration,—Georgei assumed, in addition to his military command, the office of War Minister, for which he had been named some time earlier, but had at first got Klapka to act as his substitute.—This office enjoined an oath of allegiance to the Revolutionary Government: an overt adoption of its principles that cannot be gainsaid—nor well reconciled with the position already described. Georgei unreservedly admits that it was an insincerity:—and thus justifies it. To the rescue of the country in any way the preservation of the army was indispensable,—and of this, an efficient war ministry was the first condition. No one else appeared fit for the post. Klapka, brave and skilful in the field, had shown himself weak in the cabinet, a mere tool of Kossuth's. As an instance of this Georgei cites his consenting, against his better judgment, to the extraordinary appointment of a sister of the Governor as "Guardian-mother and Sick Nurse in general to all Hungary," an appointment bringing the whole hospital system—including the military branch—under a woman's control,—and this, *flagrante bello*! To prevent absurdities like this, and others threatened by Kossuth's itch for military sway, both capacity and firmness were wanted. Kossuth had purposely deceived him as to the revolutionary scheme before the 14th of April: to deceive Kossuth in turn was no more than a fair stratagem, indispensable to the ultimate purpose—of vital moment to the future of Hungary—of overthrowing Kossuth altogether. This is Georgei's own account of his motives. He adds, that Kossuth was really blinded by the act:—and this, from having imagined that Georgei's hostility, as arising from personal ambition only, would be appeased by a lucrative post. Such, in substance, is the explanation,—which evidently looks awkward enough, even as given by the party concerned.

We hasten to the closing scenes. Already in April Klapka, on giving up the Ministry of War, had declared the defence of Hungary impossible without foreign aid. The remaining operations in the field were, in fact, but a series of ineffectual attempts at resistance against superior forces—Russia on this hand, Austria on that. Georgei during the interval had made trial of the disposition of a party in the Diet opposed to Kossuth; but found that they would not hear of "a government of the sabre"; yet he succeeds in getting Perczel, Bem, Guyon, and Dembinski deposed from their commands. He still keeps the army together as he can, but despairs for the result. Haynau appears on the scene, announcing himself by an act of cruel severity—the precursor of a long series, which history will not forget. The hope of a decided stroke against Austria must be given up. The battle of Raab is lost—the army is in retreat—the Russians are near. The only question now is, when and in what manner the contest shall be ended.

An important interview had already taken place with Kossuth on the 26th of June. Georgei then advised him to tell Hungary, hitherto deceived by false triumphs, the whole truth,—to resolve on a last desperate effort. "Let the Government join the army, and all live or die together." Kossuth, seeming to approve, follows a part only of this counsel. A proclamation announcing the fatal crisis is issued; but the plan is laid at the same time of passing into Turkey, with a reserved division of the army. In order to this, Dembinski is again called to light, and put at its head in the eastern provinces. This was the forerunner which he led to final and utter defeat at Temesvár.

The Russian general Rudiger had already more than once, but in vain, summoned Georgei to surrender, as unable to resist, before he repaired to his last conference with Kossuth,—who had retreated, with the Government, to Arad. The latter, since foreign intervention was not forthcoming, was now revolving an offer of Hungary, as an independent kingdom, to a Russian prince,—but was doubtful if Russia would like to deal personally with him. To the plan, however conducted, Georgei refused his assent. At this meeting, too, the issue of the battle of Temesvár, not yet known, was discussed; and a conversation is minutely reported, in which Georgei was expressly asked by Kossuth what he would do, as Commander-in-Chief, supposing Dembinski beaten?—"In that case," was the reply, "I should at once lay down arms."—"And I," said Kossuth, "will shoot myself!"—a promise, no doubt, more easily uttered than pleasant to act on.

On this conference Georgei founds his defence against all imputations of having treasonably, and in defiance of Kossuth's just hopes, given up the cause of Hungary with her last army, when invested with full powers, after the abdication and flight of Kossuth. He insists that the latter well knew there was no alternative possible—was thoroughly aware of Georgei's settled purpose:—that the vague expressions in Kossuth's parting manifesto, resigning all power to the General, "for the rescue of the national existence," was a mere flourish, basely devised, in order to make him the scapegoat for the sins and cowardice of the Government,—by seeming to expect a consummation which Kossuth knew was impossible, and as to which, before resigning power and handing it over to Georgei, he knew the resolution of the latter. That an army, such as it was, worn out with 200 miles of harassing retreat, left by the final desertion of the Government without provisions, and vastly outnumbered by the enemy, could have gained anything for the country by further resistance, was obviously incredible. It suited men whose patriotism had been shown in saving their own skins to represent what would have been a mere act of madness as something which they had a right to expect from those who remained on the post of danger.

The only other point that we need dwell on is, the fact of Georgei's exemption from the general fate of his army after its unconditional surrender to the Russian Commander-in-Chief, having refused to lay down its arms to the Austrians. He says, first, that the terms of the surrender, after they had been considered by him alone, were adopted unanimously by all his officers in a council of war, at which he abstained from appearing;—and, next, that no stipulation whatever, either then, before, or after, was made for himself—no solicitation addressed by him, except expressly on behalf of his comrades, to the Russian General. It cannot be denied that it was unfortunate for him that the Prince should have confined his application to the Czar, and the latter his influence with Austria, to Georgei's pardon only. But he protests, that no act of his, at any time or in any way, led to the end of preserving his own safety at the expense of his comrades or without regard to his country,—and that up to the last moment he expected to be particularly singled out as an example to others. The weight of this protestation we do not here undertake to appreciate.

But it should be observed that the preface contains copies of letters which Georgei says he wrote from Klagenfurt, in May and June, 1850, to the Austrian minister and to the Emperor, such as would hardly have been dared by a man conscious of a disgraceful compromise.

On this subject, he says it would have been in vain to write while the fate of Hungary was entirely in the hands of Haynau. But that the instant his rule ceased, the petition and protest were transmitted to Vienna. In his position, to have stirred in this subject at all was not without danger. The appeal is to the effect, that he, if any one, deserved condign punishment, on every charge that could be urged against officers of inferior rank,—but above all, against those who had never, like him, been in the Austrian service before the war. But that since he, in spite of this, had been pardoned, it was iniquitous cruelty to strike the less responsible while the head offender was allowed to escape. All, of course, here depends on the authenticity of the documents. But to publish false papers under the actual circumstances of the case would imply something like madness as well as effrontery in the writer.

Indeed, in Georgei's present condition, the issue of this book, which everywhere reflects on Austrian policy and conduct without disguise, is itself an evidence of courage and sincerity, which must be counted as a testimony to character in any fair judgment of the value to be assigned to its declarations. There is no fear of these being too lightly admitted. The resentments which they are certain to provoke will insure them a rigorous trial in many quarters.

Of the chief persons, besides Kossuth, of whom Georgei speaks, Generals Anulich and Damjavics are described as the most distinguished for military talent,—Guyon as "daring, but without a head,"—Meszáros, as a jovial, well-meaning veteran, but destitute of parts—a mere instrument of Kossuth,—Perczel, as a vain, turbulent boaster, vehement and shallow, without a particle of genius for command. The characters of Dembinski and Klapka have already been given. Bem he saw only for a short period, but he thought him "very like an adventurer." Of the Austrian commanders, General Schlick alone is praised for bravery and skill. Of Haynau Georgei speaks in a tone of hardly suppressed abhorrence. The Russians, he says, behaved generously to all at the time of the surrender.

In conclusion, we repeat, that it seemed proper in the case of a work like this, which is sure to be eagerly discussed, rather to report its substance than to pronounce opinions on the points which it raises. For these latter the time is hardly yet ripe,—there being still much to be cleared up on both sides in order to elicit from the conflicting evidence anything like the final sentence of History.

*Britannia's Pastorals: a Third Book.* Now First Edited from the Original Manuscript preserved in the Library of Salisbury Cathedral. By T. Crofton Croker, Esq. Printed for the Percy Society.

We cannot complain of the mode in which this little tract has been edited, because, in truth, it has not been edited at all. It is a mere impression of the manuscript in Salisbury Cathedral library which is bound up with a printed copy of William Browne's 'Britannia's Pastorals,' and we are not even told to what age the handwriting belongs. Neither is a word of information given as to what author it ought really to be assigned to; and in a preface of a page and a half, Mr. Croker (who copied the original) more than intimates a doubt if Browne was the writer. He and his friends may, however, make themselves quite easy on that point,—for the verses are undoubtedly by the same poet who published two other books of rustic rhymes, some of them in the highest strain of



that species of composition, under the title of 'Britannia's Pastorals.' In this point of view they deserve attention; for although the merit of this Third Book may not be on the whole equal to the first two, it is yet considerable,—and certainly one of the greatest benefits that the Percy Society has conferred on its subscribers has been to print, at the very close of its career, this volume. We are glad, too, to have warranty that the text is accurate in the fact that Mr. Croker did not trust himself with the sole collation of it, but obtained the assistance of Mr. Halliwell. Had the latter gentleman done more by prefixing a suitable introduction, and by adding illustrative notes of a biographical and critical kind, we should have been still more obliged to him. As it is, the notes are just nine in number, are merely verbal, and would occupy only a single page had they not, by the skill of the printer, been ingeniously extended over two pages.

Independently of external, the internal evidence that Browne was the composer of the verses is abundant, though it does not seem to have struck Mr. Halliwell or Mr. Croker. We doubt if there were any poet of his day in this particular department who could have displayed so much elegant fancy in such graceful lines. It is clear from a passage at the end of the first song of this Third Book that Elizabeth was dead,—although, from the manner in which she is mentioned, we may presume that she had not very long ceased to reign;—and in the same place the author speaks of his own youth. We know that Browne was yet a student when he printed his first work in 1613; and from the style and spirit of the pieces before us, if from nothing else, it seems certain that they were meant as a continuation of his 'Britannia's Pastorals.' What we have here is in itself but a fragment. The first song is of more than usual length, but disjointed; and the second is so abruptly concluded as to make it clear that the writer was in some way interrupted in the prosecution of his design. From the very last lines of the first of the two songs, among other places, we learn that the author could be no other than William Browne; and disregarding all resemblances of thought and versification between the first two books of 'Britannia's Pastorals' and the Third Book now in our hands, there is testimony sufficient to settle the question of authorship. We must grieve over the hasty conclusion of the second song,—since in it the writer was apparently commencing the story of Cupid and Psyche in a manner that, making allowance for a certain warmth and freedom of description, would have rendered it one of the most charming poems of the kind in our language. Do not the three following stanzas justify such an expectation?—

Her cheeks the wonder of what eyes beheld  
Begot betwixt a lily and a rose,  
In gentle rising plumes divinely swell'd,  
Where all the graces and the loves repose.  
Nature in this piece all her works excell'd,  
Yet shew'd her self imperfect in the close,  
For she forgot (when she soe faire did rayse her)  
To give the world a witt might duly prayse her.

When that she spoke, as at a voice from heaven  
On her sweet words all cares and hearts attended;  
When that she sung, they thought the planetts seven  
By her sweet voice might well their tunes have mended;  
When she did sigh, all were of joye bereaven;  
And when she smild, heaven had them all befriended.  
If that her voice, sighes, smiles, see many thrill'd,  
O, had she kiss'd, how many had she kill'd!

Her slender fingers (neate and worthy made  
To be the servants to soe much perfection)  
Joy'd to a palme whose touch woulde straight invade  
And bring a sturdy heart to lowe subjection.  
Her slender wrists two diamond braceletts laide,  
Made richer by soe sweet a soules election.  
O happy braceletts! but more happy he  
To whom those armes shall as a bracelet be!

The second song, from which the above is taken, is, as we have said, only a fragment; and

it seems that the first song has come down to us very imperfectly, and with a want of connexion in some places interfering with intelligibility. We cannot always understand the relation of different portions; and the author confused the persons whom he introduces in a way that would probably have been remedied, had he put the finishing hand to his undertaking. Why it was left incomplete, is nowhere explained; and Browne's first two books, printed in 1613 and 1616, met with so much popularity, that we should have thought a third likely to have been successful. His 'Shepherd's Pipe,' published in 1614, also obtained many admirers; and other authors of the time, such as Wither, Brooke, and Davies, were glad to write and print volumes in conjunction with him. Nevertheless, it is indisputable, from the first song of this Third Book of his 'Britannia's Pastorals,' that Browne was a disappointed man even as an author:—and one of the most laboured, though not the most happy, portions of the work before us consists of a description of the Den of Oblivion. The following is the account of the entrance to it.—

The entrance to yt was of brick and stone,  
Brought from the ruyn'd towne of Babylon.  
On either syde the doore a pillar stood,  
Whereon, of yore, before the general flood,  
Industrious Seth in characters did score  
The mathematicke soules inticing lore.  
Cheeke-swolne Lyane neere one pillar stoode,  
And from each hand a bunche full with the blood  
Of the care-killing vyne, he crushed out,  
Like to an artificiall water-spout;  
But of what kinde yt was the writers vary,  
Some say 'twas claret, others sweare canary.  
On th' other syde, a statue strangely fram'd,  
And never till Columbus voyage nam'd  
The genius of America, blew forth  
A fume that hath bewitch'd all the north.

Here, Browne finds a forgotten and neglected poet, (called 'a shepherd,' according to the fancy of that day); and by his means, and by a strange turn of subject, he obtains a glimpse, not indeed of Fairy Land, but of the abode and banquetting-hall of Oberon—the furniture and feasts of which are minutely and fancifully portrayed. At one point we almost imagined that Browne intended Spenser (whom he praises by name) by this forgotten bard; but such appears afterwards not to be the case,—and although Spenser, with the help of Lord Burghley, died in poverty, it is very certain that his great poem, and indeed all his poems, were in much request after his death. He therefore could hardly be meant by this tenant of the Den of Oblivion. Besides, whoever might be intended, he was "a fellow colleege" with Browne at Oxford, who thus addresses him:—

I knowe to whome I speake. On Iles bankes,  
And melancholy Charwell, near the rackets  
Of shading willowes, often have we layne  
And heard the muses and Apollo's strayne  
In heavenly raptures, as the powres on highe  
Had there been lecturers of poesye,  
And nature's searcher, deepe philosophy;  
Yet neither these, nor any other art,  
Can yeeld a meanes to cure my wounded heart:  
Staye then from loosing longer tyme on me,  
And in these deepe caves of obscuritie  
Spend some fewe howres to see what is not knowne  
Above; but on the wings of rumour blowne.  
Heere is the faeries' court (if see they be),  
(With that he rose) come neere, and thou shalt see  
Whoe are my neighbours.

—It is a point worth ascertaining, if it be possible, what poet of Browne's day had thus shut himself up in seclusion, holding converse with Oberon and the other inhabitants of the region of fancy and fairy. That there was some individual allusion, we feel persuaded. Browne in the course of these two poems is by no means sparing of his personal references,—mentioning not only Spenser by name, but Sir Francis Drake, (born, like Browne, at Tavistock), Sir Richard Grenville, and others. There is considerable inequality in the first "song," and one or two passages are positively ludicrous,—especially where the author represents the flints

and other stones as agreeing together, and marching, as it were, hand in hand to the construction of the walls of Thebes, at the sound of the lyre of Amphion. Browne does not conceal his imitations of Spenser:—and he inserts a blank verse poem of some forty lines, all terminating, like a corresponding one by Spenser, with the same six words.

#### A Residence in Algeria. By Madame Prus. Pickering.

THOUGH this book is stuffed and padded, and otherwise factitiously made up by historical sketches, small romantic narratives, &c. &c.,—so as to bear a bulk disproportioned to its original matter,—it contains, nevertheless, a kernel of novelty which should recommend it to all sincere readers. Such will do as we have done—leave the extraneous matter, and make themselves happy with the discomforts of the authoress—a French lady, and, by her own showing, a not very young one—seduced to settle in Algeria three years ago, after sixteen years of happy residence in England.

The temptation which induced Madame Prus to colonize was this. Her brother, who was among the many persons ruined by the Revolution of 1848, accepted a small allotment of land in Africa,—and our authoress, like a faithful sister, prepared to join him on his estate. On arriving at Bona, however, in the summer of 1849, Madame Prus was met not by her kinsman, but by a letter announcing his decease.—

"The same letter," continues she, "informed me, that a cart would be sent to convey me to Mondovi, on the following Saturday at nine o'clock in the evening, in order to avoid the heat of the day. \* \* At five o'clock in the morning, I perceived the first houses of the village, or rather the encampment, of Mondovi. My heart sank within me at the desolate appearance of this colony. Imagine, dear Caroline, long rows of wooden huts, divided lengthways by slight partition walls, and subdivided again into spaces of various sizes, according to the number of individuals in each family. In these spaces, or rooms, as they are misnamed, men, women, children, dogs, cats, pigs, hens and chickens live huddled together in lamentable confusion. The wooden roofs of these houses afford but feeble protection against the burning heat of an African sun; but at seven o'clock in the evening an abundant, cold, and heavy dew invariably falls, and such as yield to the temptation of breathing the evening air pay dearly for this temporary relief. But this is not all. After sunset, the vapours rising from the ground produce such a prodigious number of insects, that it is no exaggeration to say one is literally covered with them. Added to these, swarms of mosquitoes render the idea of repose entirely useless. I thus passed three weeks, spending the nights in a state of feverish agitation, and the days in the lassitude caused by want of sleep and the annoyance of insects of all descriptions. My brother's house was quite empty. It had been stripped of all its scanty furniture before my arrival; by whom I have never discovered. \* \* The allotment of land conceded to my brother was transferred to me, as his heiress-at-law. From that time I was placed as a widow on the registers of the colony, and was obliged to share the dwelling of another widow, in the same circumstances as myself."

The inheritance of Madame Prus proved to be little more agreeable in nature than some of the swamps and clearings described by the last lady colonist with whom we dealt—Mrs. Moodie.—

"The colony of Mondovi is divided into two camps, called Centre No. 1 and No. 2. They are situated at the distance of a mile and a half from each other. Centre No. 2 is situated near the mountain passes of Ella-rough, now the resort of the wild hordes of the Kabyles, on a hill without water, which greatly increases the difficulty of cultivation. No. 1, on the contrary, is provided with two old Roman wells, and the Seyhouse, one of the principal rivers of the country, flows to the north of the vil-

lage. This river produces very bad fish, but is useful in many places for irrigation. The wild Kabyle tribes render the neighbourhood of Ella-rough very dangerous. \* \* At the south of the colony are three fields, all adjoining one another. Of these, one had belonged to my poor brother, another, to a young man who died shortly before my arrival, and the third was the property of the widow, my companion. All three are waste, uncultivated, and dried up with the heat. Not a tree is to be seen in this desolate land; a few rose-laurels on the banks of the Seybouse are the only signs of vegetation to be seen for miles around. The ground is deeply cracked in all directions, and the crevices afford shelter to numbers of reptiles. The jackals prowled about the neighbourhood after sunset, and though they never attack a man, a child might easily become their prey, or be devoured by the wild beasts that follow in their wake. Hyenas are as common here as wolves in some parts of Europe. One evening, I heard a loud, piercing scream, like the cry of a child. My companion seized me by the arm, and said, "Listen to the hyena!" A cold shudder ran through my whole frame, and shortly afterwards the wild animal passed our cottage, pursued by all the dogs of the place. These creatures are of a cowardly nature, and take flight at the least alarm. This one had evidently made its way to the 'gourbi,' or stable, where all the cattle of the village were kept; but, unable to enjoy the feast in silence, its cry had betrayed it. The driver of the cart which had brought me to Mondovi told me that a hyena had crossed our road, but had taken flight at the mere cracking of his whip. Lions seldom make their appearance. Occasionally they come from the mountains of Ella-rough, and prowled about Mondovi during the night."

Madame Prus, dispirited—and who can wonder?—by finding herself alone in such a dreary place as Mondovi, shortly repaired to Bona as a resident. Yet this move for the better, it will be seen, was not without its little disadvantages.—

"It was most curious to see the Arabian market, which is held outside the gates, but within the fortifications. Imagine a number of white figures, of the same colour as the walls which surround them, moving busily to and fro among the stores of provisions laid out for sale. These are the Arabs of the district, wrapped in their white bournous, or sheepskins. Their wares consist of different kinds of fruit, which grows abundantly in this country, curdled milk in earthen vessels, butter, &c. A certain degree of courage is required to penetrate through this crowd and gather in one's stock of provisions, as the want of cleanliness both in the articles of food and in the persons of those that sell them, is most revolting. These people use no abutions except those prescribed by the Koran, which are limited to the hands and feet. Their clothes actually swarm with vermin."

By way of counterbalance, it may be said that society in Bona has airs and graces all its own, sufficiently curious to make up for the most well-chosen *thé* or the best-dressed ball in the *Faubourg* or the *Chaussée d'Antin*.—

"A few days ago I heard in a neighbouring house the sound of tambourines, reed-pipes, &c., which usually announces a family festival. I mounted on my terrace, but was unable to see anything in the adjoining court except a few negroes preparing mats, as if to receive a numerous company. In vain I endeavoured to get a view into the interior of the house, —my curiosity was doomed to be disappointed. I went into the street, where I heard a wedding spoken of. I walked about near the entrance of the house where the nuptials were to take place, though with small hopes of success, when a Moorish woman, carefully enveloped in her veil, passed near me, and gently touching my arm, said to me, in excellent French, 'Thou wishest to see the wedding? Come!' She then linked her arm in mine, and we entered the house together. If I was astonished to hear her speak French so well, I was not surprised at the kindness of her act, as they all are, in general, civil and obliging to those that please them. She introduced me into a large hall on the ground floor, where I found myself in a company of about twenty Moor-

ish ladies, richly dressed, and all seated in the oriental style. They made room for me, and I seated myself among them. They received me most graciously; and after shaking hands with me, made me the customary salutation by raising their hand to their lips. Coffee was served, without sugar, and the music began again. Three old women, no less hideous than the witches in Macbeth, resumed their tambourines to accompany the most discordant chaunt that ever offended Christian ears. These three matrons possess a great number of privileges at Bona. They preside at births; and if the new-born infant be a boy, they hail its arrival with the frightful din of their tambourines, and distract the ear of the suffering mother with their noisy congratulations. Part of their business is also to tattoo, which they do with great skill and taste, and to arrange the dress of the brides; in which last particular they signally fail, at least in the eyes of a Parisian. I had endured my share of this dreadful concert for above three-quarters of an hour, wondering in whose honour I was thus exercising my patience, when at last the music ceased, and a pause ensued. The lady who introduced me had taken off the 'kouk,' or veil, that concealed her splendid attire, and I was able to examine her at leisure. She was singularly handsome, in spite of the pains she had taken to paint her face, according to the Moorish fashion. By this means her beautiful eyebrows were joined in one arch across her forehead, and her eyes received additional lustre from the tinge of cucuma under her long eyelashes. Black patches were placed on her cheeks that glowed with artificial brightness, reminding one of the belles of the court of Louis XV., and her frequent bursts of gaiety disclosed a set of pearly teeth. Her long black hair was gathered in large rolls under a fillet of crimson silk and gold; her beautifully modelled hands and arms were tattooed so admirably, that they seemed to be covered with black lacework of the most intricate design; the tips of her fingers were dyed with rocon; and her legs and feet tattooed in the same manner as her arms. Her slippers were richly embroidered with gold and silver, and heavy golden bracelets adorned her arms and legs. All the other women wore the same kind of costume,—the only variety consisting in the different arrangement of colours, in the greater or less beauty of the silken trowsers, double chemises of cotton and muslin, and length of the gauze veils ornamented with gold and silver spangles. The weight of the earrings and gold chains with which they were loaded seemed in no degree to impede their motions; and certainly, if their intrinsic value was rather a proof of the wealth than of the taste of the wearers, their size was a still greater testimony of the personal vigour that was able to endure such a weight in a heat of 45 degrees. When I had finished my scrutiny, which seemed by no means disagreeable to the objects of it, my first acquaintance offered me a place by her side, which I gladly accepted; and the following conversation took place between us.—'In a few minutes thou wilt see the bride.'—'Where is she?'—'Behind that great damask curtain, where she has been hidden three days.'—'Why?'—'Because she came with her mother from one of the tribes in the mountains, and is lodging here with the mother of the bridegroom. Nobody is allowed to see her before the moment she is conducted to the nuptial chamber. She was married this morning before the *cadi*, veiled from head to foot, and neither her husband nor we have yet beheld her.' \* \* The mother of the bride then made her appearance, and passed behind the damask curtain before mentioned, accompanied by the three matrons. Small wax lights were distributed among us, after which the curtain rose, and the bride, supported on each side, was led into the midst of our circle, and placed on a cushion that had been prepared for her. They next proceeded to arrange her toilet, which had not been required for the ceremony of the morning. The matrons covered her with a velvet mantle worked in gold, slightly resembling the cope worn by our priests, but closed at the sides. On her hair, the long tresses of which were rolled under a fillet, like Fatima's, was placed first a velvet band, five inches in width, stiffly mounted on pasteboard, then a second one of the same kind, but ornamented with gold fringes and strings of golden coins. When this was done, they proceeded to paint her eyebrows, eyelashes, and lips—a measure which seemed by no

means useless, as she was deadly pale, and appeared completely exhausted. The poor young creature had been suffering from fever for several months; while her youth and good constitution had struggled against the malady, unassisted by any scientific help, in consequence of her nation's strange belief in fatalism. She had been betrothed for many years; and the time for her marriage having arrived, the promises exchanged on each side had to be redeemed, without any regard for the consequences. When her toilet was entirely finished, all the ladies who were present went into the court, and, striking their chins with their fingers, produced that sound so like the barking of a dog, which is often heard in the Arab towns, and is so disagreeable to the ear. This was the signal that the husband's authority was about to commence, and that the moment had arrived when he was permitted to take the first view of his young wife. She was then placed on the threshold of the door, and her hands were left free, in order that she might raise her veil. The bridegroom was just crossing the court; he advanced straight to his wife, viewed her by the light of our tapers, and placed a piece of money on her head, according to an ancient custom, as a sign that he accepted the spouse chosen for him, though the law would have permitted him immediately to repudiate her. The poor young woman, who seemed scarcely fifteen years old, exhausted with illness, fatigue, and the painful uncertainty she was suffering, was unable to lift her hand to her head in sufficient time to retain the piece of money, which confirmed her new title. It fell to the ground, upon which arose a general cry of distress; as Arab superstition regards an accident of this kind as an announcement of death to the person who lets fall the fatal medal. The bridegroom retired to his chamber, and the bride was led back among the circle of her friends to hear the hymeneal chaunt. This was another severe trial to my ears; and I much rejoiced that at least I was spared the words of this discordant music, which being in Arabic I did not understand. We then went in a body to lead the bride to her husband. I wish I could describe to you any of the wonders that the Tales of the Arabian Nights relate about the interior of Moorish houses; but I was neither at Bagdad nor Bassora, and Bona is still in a state of primitive simplicity in regard to costly furniture and other articles of oriental magnificence: a slight covering of whitewash was the only sign of luxury in the houses of the richest Moors. On entering the nuptial chamber, the only thing I saw was a white mass, squatted on the ground on a corner of the carpet. This was the bridegroom, who had to be roughly shaken before he would change his position and make room for his young wife. She was then placed beside him, and they remained in this singular attitude, resembling the china figures that are sometimes seen on each side of the fireplace in old houses. We then returned to the hall, where the dancing began, accompanied by the same inevitable music. The mother of the bridegroom first danced for her son, and afterwards the mother of the bride for her daughter; then came the performance of the nearest relations."

Bona was not without its dandies, who paid evening visits to Madame Prus:—but, like a wise woman, who prefers that which is characteristic to that which is composed with needle and shears,—she had greater pleasure in receiving a Bedouin acquaintance from Mondovi, who promised to bring her a pot of butter on his next visit, and entertained her with the story of a lion-hunt which, as transcribed by her from his bad French, is truly characteristic and entertaining.—Madame Prus, too, had nerve and patience to deal with "sights" a little without the range of the common and frivolous sight-seer. She dared to take a close view of one of the unfortunate beings deprived of reason whose insanity, according to the creed in Mohammedan countries, invests them with the privileges of holiness,—foremost among which is the right of being "dirty and amused" (as the Spectator hath it) by public consent and at public cost. She assisted at a medical transaction of its kind more showy and entertaining than the most wondrous experiment accredited in the *Zoist*,—



the most remarkable cure by the exhibition of a "billionth" part of a grain of belladonna,—or the most inspiring wet bed on a mid-winter morning.

"One day I saw a crowd of people moving in the direction of a neighbouring house; at the head of these was a young Moor fourteen years old, the son of a public functionary: he bore a blue and yellow banner, surmounted by the Algerian crescent. Some slaves carried dishes full of fritters, couscous in earthen vessels, fruits, and peeled almonds; a negress was loaded with the little wax tapers generally used in family rejoicings, and about a dozen musicians followed with their tambourines. \* \* I followed the procession, hoping that my good fortune might enable me to discover the object of this solemnity. The young Moor, who had perceived me, guessed my intention. When all had entered the house he advanced towards me. \* \* 'A poor woman is possessed with an evil spirit. They are going to drive it away.' We entered. An Arab closed the door which had remained half open, and leant against it. The court was full of people. A woman was seated under a gallery, on mats, in the eastern manner, and a beautiful child lay sleeping at her feet. She was surrounded by the vessels of couscous and dishes of fritters and fruits that I had seen carried in the procession, and to which she appeared to be doing ample justice. A number of tapers, fixed in the centre of the dishes, seemed intended to light the evil spirit in its passage, and to prevent it from mistaking the way. Then began the usual noise of piercing cries, accompanied by the sound of tambourines. I was not surprised that such means should be employed to dislodge the spirit from the wretched tenement it had chosen. All the obstinacy which the demon might justly be supposed to possess could not long resist the distracting clamour raised for its expulsion. Convinced of the efficaciousness of the remedy, I made a sign to Ali that I was satisfied with what I had seen, and wished to depart."

The manufactures of Algeria come in for their share of notice.

"I examined the texture of a bournou, and found the wool remarkably fine and white. On my inquiring into the process of this manufacture, one of the women brought a vessel of polished earthenware, which she placed on the ground. She then seated herself, and took from the vessel two cards, precisely similar to those which are used in Europe for combing wool. After showing us some wool of the most perfect whiteness, which had been washed in spring water without soap, she took a bobbin, or winder, and a distaff covered with the fleecy material. That which was placed between the cards became as fine as cotton: the woman drew it out very carefully, and twisted it most dexterously with one hand, while with the other she rapidly turned the bobbin, which was soon covered with fine white wool ready for weaving. A coarser thread was made by means of the distaff, which is of the same shape as the spindle used in the provincial districts of France. A number of these bobbins, covered with the two kinds of thread, are fastened on a beam of proper length, fixed to the ceiling, and the women, gathering the threads together, weave them with their fingers with the most astonishing rapidity. In the space of fifteen or eighteen days, they can make a bournou of a single piece, more than six yards in width, and of corresponding length."

The above fragments, we must repeat (to avoid misleading our clients), have been picked out from the midst of much matter which, though showy, is essentially of second-hand quality and second-hand interest. The Lady's pleasure in the strange sights of Algeria could not long compensate for the discomforts of solitary exile in the midst of a society so disorganized without chance of reconstruction, and little less savage in the persons of the civilizers than in the nature and habits of those to be civilized. The history of the French settlers of Algiers is by universal testimony, declared to be as unlovely a record as the annals of modern selfishness and despotism present.—After a short residence, Madame Prus came back to France,—and she has since published this book to relieve her

memory of all its facts, and to indemnify herself for all her past losses and crosses. It is, however, but awkwardly translated.

#### OUR LIBRARY TABLE.

*Art and Nature under an Italian Sky.* By M. J. M. D.—Gaily clad as this volume is in a coat of tender green,—printed on rich satin paper,—small quarto in form,—and illustrated with a line engraving of 'Castellamare,' neatly executed by Mr. Richardson,—we are still unable to find in its contents satisfaction for its having been published.—Its author tells us that she read the notes made during an Italian tour by her grandfather with interest, and believes, naturally enough, that her descendants in their turn will desire to peruse the record of her enjoyments and enthusiasm in the journey undertaken by her A.D. 1845. But the public can hardly be expected to share the personal tenderness of her offspring:—and that which will suffice to charm an admiring family will lie heavy on the counters of Hookham or Mudie, or any other librarian anxious to recommend the most recent summer tour to the coming summer tourist. The Lady's criticisms on Art are not very precious: unless her great disposition to scream aloud when she looked at Guido's 'Massacre of the Innocents' in the Bologna Gallery may be deemed so. She is apt to be incorrect in her spelling of her Italian names and words. Further, the seven years which have elapsed since she wrote the journal here published have swept away all the scraps of passing value as a contemporary record which good nature might have admitted. Pope Gregory sleeps with his predecessors,—Pio Nono sits behind his ostrich feather fans, by the grace of French intervention. The book, in brief, is one which should have reposed contentedly on the approval of private friends.

*The Illustrated London Cookery Book, containing Fifteen Hundred first Receipts, &c.* By Frederick Bishop, &c. Profusely Illustrated with Engravings on Wood.—The engravings announced above are two hundred and fifty in number,—of what value, let the housewives decide, since to artistic beauty or fitness they make no claim.—At the rate of three dishes a day, it would require well nigh a couple of years to qualify the sturdiest gastronome for pronouncing on the merits of Mr. Bishop, as distinguished from Mrs. Glass, Mrs. Margaret Dods, Miss Acton, Mrs. Dalgairns, and those seducing foreigners MM. Ude and Soyer. Even then, the critical gastronome must never dine out,—and must keep his palate so unsophisticated by Wednesday's mayonnaise that he shall be qualified to speak to Thursday's friandeaude without prejudice or preoccupation. Having indicated the nature and intent of the work, we dare, as honest diners-out and diners-at-home, do no more than refer it to the test of the housekeeper's table,—nothing doubting but that Mr. Bishop will hear in a manner satisfactory to himself and to his illustrators if his sweets be sweet and his savouries savoury,—and if his receipts combine good cookery with economy.

*Louis Napoleon: the Patriot or the Conspirator?* By J. Slater.—A little book written under an excitement which becomes eloquent from the very intensity of its wrath and indignation. Mr. Slater does not long leave his reader in doubt as to the alternative proposed on his title-page. His work includes a regular biography of "the conspirator,"—a history of the late *coup d'état*,—and miscellaneous reflections on the probable chances of a general war in Europe.

*The Ark and the Deluge, with some Remarks upon the Civilization of that Period.* By Capt. Charles Knox.—This little volume contains an account of the Deluge, chiefly compiled from the Hebrew Scriptures. Its purpose is not very apparent.

*Annals of the Christian Church in Metre from the Apostolic Age to the Period of the Reformation.* By the Rev. G. Bayldon.—Fifteen centuries of rhyme,—and men talk of the age of devotion being already past! We have in vain tried to read any two consecutive pages of Mr. Bayldon's lines. Now and then we believed ourselves about to fall in with a passage bad enough to excite a smile,—but even in that the rhymester has failed us. The

verse is of the nondescript character—neither heroic, octo-syllabic, Alexandrine, nor indeed of any measure that we remember to have seen before.

*A Popular Sketch of the Origin and Development of the British Constitution from the earliest Period to the Present Time.* By Henry Raikes.—This is the first volume of a work which proposes to fill a vacancy in our constitutional history,—and to take its place on the library shelf between Hallam and De Lolme. So far as we can judge from a single volume, it is not unlikely to be useful; but we must wait and see more of the treatment before pronouncing a definite opinion. The present issue traces the constitutional progress down to the reign of James the First.

*Remarks on the Plea of Insanity and on the Management of Criminal Lunatics.* By William Wood, M.D.—Dr. Wood urges the policy of a change in the laws which relate to lunatic criminals. If there be any who doubt whether such change is called for by the nature of the case, they may find in his pamphlet sufficient reasons for assent to the proposition here laid down.

*Footsteps of our Forefathers: what they suffered and what they sought.* By James G. Miall.—The design of 'Footsteps of our Forefathers' is, to present to the reader's mind certain historical results of religious intolerance in this country. The writer aims at liveliness,—and generally he succeeds, though not without some sacrifice of accuracy. His book, too, is essentially that of a partizan. It gives nearly all the intolerance to one side,—overlooking the fact, that in the seventeenth century all parties were intolerant in their turn,—the Episcopalian more than the Pilgrim Father,—the Quaker scarcely less than the Papist. But, on the other hand, it has the merit of a clearly defined purpose, and it is written with freshness and vigour.

*The Position and Prospects of the British Dominions Considered.* By Capt. S. A. Warner.—The author of this pamphlet is he of the long range and the invisible shell. This known, the nature of the work may be easily surmised from the title. After dancing attendance on royal and ministerial personages for more than twenty years,—the inventor of these projectiles has, he says, determined to carry his secrets to our Continental enemies. Before doing so finally, he, however, prints a vindication of this extreme step, adding in his own justification the chief parts of his correspondence with men in office.

*The Rise, Progress and Present State of Colonial Sheep and Wool.* By Thomas Southey.—Mr. Southey goes on in a long secondary title to explain that his book treats of the sheep-history of Australia, Van Diemen's Land, New Zealand, South Africa and China,—affords "an account of our home production of wool and woollen manufactures,"—and embraces "remarks on the use of Alpaca, Angora and Cashmere goats' wool, together with statistical sketches of the wool-producing colonies, enumerated up to the latest dates received from each."

*Human Life: the Phenomena of its Divine Nature and Capacity for Perfection.* By Ol Δόο 'Αδελφοί Χριστοφύοι. Part I. The Material Life.—The "two brother operators" who have achieved this little book, offered as the first of a promised series in which they intend to expound all the mysteries of existence—"physical, mental, and spiritual," to adopt their own classification—print three epigraphs,—one of which, from Guizot, asserts that "the human intellect itself is at present exposed to serious risk—the serious risk of degradation—and like society has need of being elevated and saved." We are led to believe that the present writers have come to the rescue,—but, as we have failed to understand their aims and means, we cannot report with what amount of success.

*Historical and Statistical View of the Progress of British Commerce from the Norman Conquest to the Year 1851.* By B. Britten.—A useful and convenient broadsheet for the study or the counting-house; in which the information collected by the writer is lucidly arranged and tabulated so as to be referred to for any of its purposes at a single glance.

*The History of the Church of Rome, to the End of the Episcopate of Damasus, A.D. 384.* By E. J. Shepherd.—This work is the production of a



scholar and a reasoner—a man versed in early ecclesiastical history, yet honourably free from many of the passions and pre-judgments which distinguish the partisan writers on the events of the first centuries of the Christian era. The idea of the book is very good—that of so presenting the facts of Church history to the reader that when he has mastered them he shall have a reasonable assurance that nothing has been concealed—nothing falsely stated. Such a work, were it possible to produce it, would no doubt be valued by honest students of all sects and classes. But the misfortune is, that in all cases of this kind one man's wisdom is another man's folly. Most writers speak the truth so far as they know it. What is wanted is not so much honesty of intention as passionlessness of judgment. Mr. Shepherd is above the besetting sins of many Church historians,—yet his Anglican leanings are often apparent, and a Jesuit would find many objections to his criticism on the Fathers. Still, his book is an able work,—interesting to read and useful for reference.

Of *Liberal Education in general; and with special Reference to the University of Cambridge*. Part III.—*The Revised Statutes, 1851-1852*. By W. Whewell, D.D.—During this term the opinion of the University of Cambridge will be taken through its Senate on certain questions connected with proposed reforms in our educational institutions. Aware of this, the Master of Trinity "takes time by the forelock," and publishes his views on the state of the case as it now stands between the "persons of strongly conservative views with regard to University politics" and the great English public, both within and without the academic walls, who are determined to bring the so-called nurseries of wit and learning into more intimate relation with the age in which we live. His essay is calmly written. Dr. Whewell neither ruffles his own temper nor that of his opponent. But he reasons not the less forcibly, and in our opinion conclusively, against existing abuses and in favour of the argument for their abolition.

*Shorter Catechism agreed upon by the Assembly of Divines at Westminster; now for the First Time translated into the Hebrew Language*.—A translation of a well-known work, intended to aid the efforts put forth for the conversion of the Jews in different parts of the world.

Of works on our library table which do not require from us any particular notice we find—*Reid's Illustrated Guide to Whithy*, containing a fair account of information about the romantic coast of the North Riding. —Félicien Wolaki's *French Extracts for Beginners*, a reprint, with extracts from the new race of French classics, —*Rural Economy*, an excellent little book for the use of cottiers and small gardeners, on cows, pigs, poultry, horses, asses, goats, bees and other things animate and inanimate. —*Lyra Christiana*, a collection of verses, original and select, by Mr. Robert Montgomery. —*The Rights and Duties of Property* yield a subject for remark and declamation to Mr. Sangster, who, like so many other reformers, has got his own pet notion for paying off the National Debt and ensuring to the people of England a long course of subsequent prosperity. —Mr. Charles Sandys's *History of Gavelkind and other remarkable Customs of the County of Kent* contains a clear and documentary account of a curious institution, and cannot fail to be of service both to local and general historians. —*The Royal Guide to Wax Flower Modelling*, by Mrs. Peachy, rises into the dignity of fine art through the beauty of its illustrations. —*Palmoni: an Essay on Chronographical and Numerical Systems in use among the Ancient Jews* is a very elaborate work, full of facts, figures and curious arguments on an extremely difficult subject. —*Peace Papers for the People* seem to us a collection of fugitive writings by Mr. Elihu Burritt on the principles of the League of Universal Brotherhood. —*The Temple of Education*, Parts I. and II., by T. E. Poynting, is a pictorial and verbose attempt to deal with the stern realities of the education question under a figure of rhetoric; it has some merit, but still more pretension. —*To the 'National Illustrated Library' has been added a translation, said on the title-page to be by Mr. Hazlitt, of M. Huc's Travels in Tartary, Thibet, and*

*China*—of which in Mr. Prinsep's version we gave an account some months ago [see *Athen.* No. 1242].—To these notices we will append the titles of some of the recent pamphlets on education for the benefit of such of our readers as may be making collections of fugitive literature on the subject. *Words by a Working Man about Education, in a Letter to Lord John Russell*,—*Secular Free Schools a Nation's Policy, being a Lecture delivered at Crosby Hall, at the request of the National Public School Association, in reply to the Eclectic Review and the Arguments in general against Secular Free Schools and Government Aid in Education*, by Edward Swaine, —*Some Account of the actual Working of St. David's College, Lampeter*, by Rowland Williams, —*Education and Literature, a Lecture*, by Raymond de Véricour, —*A Letter to Lord John Russell on the Necessity and the Mode of State Assistance in the Education of the People*, by the Rev. Sanderson Robins.

## LIST OF NEW BOOKS.

Aguilar's (Grace) *The Days of Bruce*, 8vo. 7s. 6d. cl.  
Anson's (T.) *Affghanistan, a Poem*, 8vo. 4s. cl.  
Anthony's (L.) *Ecce Homo*, History, 8vo. 4s. 6d. cl.  
Aytoun's *Lays of the Scottish Cavaliers*, 5th edit. 12mo. 7s. 6d. cl.  
Bentley's *Gems of Health for Young and Old*, 6imo. 1s. cl.  
Black's *Pocket Atlas*, oblong. 2s. 6d. cl.  
British (The) *Journal*, Vol. 1, royal 8vo. 4s. cl.  
Chalmers's *Memoirs*, by Rev. W. Hanna, Vol. 4, 8vo. 10s. 6d. cl.  
Cheesman's (R. G.) *Tables of Customs, Duties, &c.* 8vo. 3s. cl.  
Clarke's (J.) *Schools and School Houses*, folio. 12. 5s. cl.  
De Teissier's (Rev. G. F.) *Companion to the Lord's Supper*, 2s. 6d. cl.  
Dod's (C. R.) *Electoral Facts, from 1852 to 1852*, royal 12mo. 7s. 6d. cl.  
Donaldson's (Dr.) *Exercises in Latin Grammar*, 2s. 6d. cl.  
Doubleday on *Mundane Moral Government*, 8vo. 6s. cl.  
Edmonds's (Mrs.) *Notes on English History*, 2nd edit. 12mo. 1s. cl.  
Forwards's (J.) *Improved German Phrase-Book*, 12mo. 1s. 6d. cl.  
Foudrignier's (H. E.) *Our New Parish*, 8vo. 6s. cl.  
Goodrich's *Annals of Anatomy and Physiology*, No. 3, 8vo. 3s. 6d. cl.  
Haldane (R. and J. A.) *Memoirs of*, by A. Haldane, 8vo. 12s. cl.  
Harris's (G.) *Great Commission*, 8vo. 7s. 6d. cl.  
Hill's (W.) *Memory of Language*, 5th edit. 18mo. 1s. 6d. sheep.  
Howell *Letters-Memorial of*, by Pitt Rivers, 10th edit. 2s. 6d. cl.  
Importance (The) of *Literature to Men of Business*, 8vo. 3s. cl.  
Kimberly's (Rev. C.) *Sermons on National Subjects*, 7s. 6s. 8s. cl.  
Leung's (S.) *Observations on Social and Political State of Denmark*, 8vo. 12s. cl.  
Le Guesneur, by Middle, E. D. G. 12mo. 2s. 6d. cl.  
Lectures on the *Results of the Great Exhibition*, cr. 8vo. 7s. 6d. cl.  
Lewis (G. C.) *On Methods of Observation and Reasoning in Phil-*  
Hes. 3 vols. 8vo. 12s. 6d. cl.  
Macfarlane (C.) *The Catacombs of Rome*, 8vo. 8s. cl.  
Marke's (E. N.) *Lays of Affection*, 38mo. 1s. 6d. cl.  
Mandons (J. R.) *History of the Letter Press*, 8vo. 10s. 6d. cl.  
Miller's (C. M. A.) *Treatise on Differential Calculus*, 8vo. 8s. cl.  
Moschaisky's *Guide to German Literature*, 3 vols. 12mo. 9s. cl.  
Mozley's (J. J.) *Elementary*, post 8vo. 7s. 6d. cl.  
Hilton's *Federal Works with Life*, by Milford, 3 vols. 12. 1s. cl.  
Newcombe's (S. P.) *Royal Road to Reading*, 8s. 1s. bds.  
Osborn's *Stray Leaves from an Arctic Journal*, post 8vo. 12s. cl.  
Pepe's (Gen.) *Narrative of Events in Italy*, 2 vols. cr. 8vo. 12s. cl.  
Rhymes for *Youthful Historians*, 6th edit. 12mo. 1s. 6d. cl.  
Rolandi's *Italian and English Dialogues*, 18mo. 2s. 6d. cl.  
Roudledge's *Standard Novels*, 'Brunton's Self-Control and Discipline' 12mo. 2s. cl.  
Ryan's (Capt.) *Preparation of Long-Lane*, Flax-Cotton, &c. 5s. cl.  
Smith's (Dr.) *Five Years Residence at Nepal*, 2 vols. 12. 1s. cl.  
Stewart's (F.) *Sketches of the History of the East*, 8vo. 12s. cl.  
Stowe's (H. B.) *Uncle Tom's Cabin*, post 8vo. 2s. 6d. cl.  
Taylor (J.) *The Emphatic New Testament*, Four Gospels, 8s. 6d. cl.  
Trotter's *Little Steps to Great Events*, 6th edit. 12mo. 2s. cl.  
Turner and his Works, by J. Burrows, with Memoir, 4to. 12. 12s. 6d. cl.  
Volunteer Rifle Corps, oblong. 4s. cl.  
Wilson's *Narrative of Burmese War, 1824-26*, post 8vo. 5s. cl.  
Wrench's (M.) *Visits to Female Prisoners*, 8vo. 8s. cl.

## THE BRITISH MUSEUM.

We referred a fortnight since to the urgent necessity which exists for a thorough investigation into the condition of this establishment:—and the more attention we give to the subject, the more pressing does that necessity appear.

The Report and evidence of the Commission of Inquiry of 1847—9 prove beyond doubt that the building has become wholly incapable of accommodating all the various collections which are now heterogeneously crowded together within its walls. The necessity for enlarging the edifice to the capacities of its contents is admitted by Trustees, Witnesses and Commissioners. One of the chief officers told the Commissioners that there was no collection of British Antiquities worthy of mention in the Museum:—a lamentable deficiency in a national point of view,—and yet more so when we consider the great wealth of our country in Mediæval Antiquities, and the comparative facility for their collection. He added, he had no doubt that if suitable rooms were provided for such a collection, very considerable accessions would soon be presented. The same officer said, that the building contained no rooms fit for the Nineveh Marbles, and that the spot which, to maintain the proper historical sequence of the collections, would be most fitting for them, was occupied by the Print-room and the officers' houses. Since that evidence was given, large accessions have been received from Nineveh; which, at first placed in a corridor, where the windows were so situated that the

marbles were completely in shadow, are now deposited in the vaults beneath, where it requires all the abstraction of a scientific mind to separate them in idea from the rough modern brick walls and posts and rails by which they are surrounded,—where the light is quite insufficient, and the arrangements will neither allow of a near approach for close inspection, nor permit the visitor to obtain any general idea of these extraordinary relics by viewing them from a proper distance. To bring these antiquities from a great distance, at the cost of much trouble and a large outlay of money, for the purpose of shutting them up where they can scarcely be seen, is surely most absurd. "It is exceedingly difficult," says one of the Trustees in his evidence, "to find places for many of the collections that belong to us." In fact, the utter incapacity of the building under the present *pelle-mêle* system is again and again asserted, and fully and unanswerably proved.

It has long been a reproach to this country that, with its immense resources, it has permitted itself to be surpassed by nearly every nation in Europe with respect to institutions for developing the scientific and artistic sentiments of the people. Men of education and taste have lamented this, and have repeatedly pointed out the urgency of paying more attention to such matters, as affecting in the highest degree the intellectual and moral condition of the nation. These appeals have not been altogether in vain. Government has of late years evinced somewhat less of apathy than formerly in such matters, and a large number of people have been awakened to the fact of our deficiencies. We are, however, in the mass, an essentially practical people; and while many saw clearly enough the danger that we were running from this neglect, far more conceived that the improvement of our machinery, the energy of our manufacturers, the skill of our artizans—in short, our "practical" ability, was sufficient to ensure and to maintain for us the first place amongst nations. The proposition for the Great Exhibition gave rise to doubts respecting some of these matters; and while well-informed men insisted that we had much to learn from our neighbours, the ignorant and the prejudiced feared that these would come amongst us only to steal our secrets and become as clever as ourselves. The experience of the Exhibition has confirmed the opinion of the first class of thinkers,—and we have had to acknowledge the humiliating truth that while we have been bending nearly all our energies towards accomplishing cheap and rapid production, our manufacturers have been working far too much by "rule of thumb,"—that we have not established that intimate connexion between pure and practical science which the productions of some of our neighbours exhibit,—and that in matters of Art, and with respect to the application of taste to manufactures, our position is not one with which we can feel satisfied.

These are no vague assertions, but are in unison with the recorded opinions of scientific men who took part in the Exhibition or who have spoken or written of it since its termination. We here read clearly this lesson, that our neglect of artistic and scientific matters has been as injurious to us as a nation in a practical as in a so-called theoretical point of view, and that collections of natural substances and works of Art are as necessary to the material welfare of the nation as for its intellectual advancement. It is lamentable that the full and general recognition of this truth should have been so long delayed,—and it is our duty now to make up as far as possible for lost time by vigorous exertion.

The educated man of science has the means of obtaining what he wants in this country. Our scientific collections, in some instances unsurpassed, are generally far above mediocrity. Our concern, however, is not so much with the mature man of science, who will, we repeat, and does, obtain what he requires in spite of all obstacles, though sometimes at a sad waste of time and money, as with those especially from amongst whom men of science and artists spring. Our duty and our interest are, to draw the attention of our young men towards scientific and artistic studies

by exhibiting the models and examples which we possess in the most attractive and intelligible manner. A heap of minerals, a collection of bones, or even a gallery of ill-arranged sculpture, present comparatively few attractions for the young and the uninitiated; while the same things carefully classed, exhibiting their connexion with each other, with the history of the world and of man, with the discoveries of science, and with the growth of Art, become of value as lessons in themselves and as stimulants to further inquiry. The accumulation in one vast building like the British Museum of several distinct collections, having no immediate relation where they are and separated from their natural associations elsewhere, is not calculated to induce and foster habits of observation and thought. The variety and desultory character of its attractions render the Museum a place of amusement rather than of instruction,—and the rapid succession of objects, not directly connected, produces confusion of mind and nourishes loose and unscientific habits of thought.

There are seven distinct departments or collections contained in the Museum,—four of which appertain to Literature and Art, and three to Natural History. These are—the Library, the Manuscript Department, the Antiquities, the Drawings and Prints,—the Mineralogical, the Zoological, and the Botanical collections.

The Library stands first on our list,—and claims the greatest attention from the fact of its rapidly growing importance. We find, that the number of persons holding readers' tickets had increased from 750 in 1828 to about 32,000 in 1848,—and the number of new tickets issued annually from about 100 to 1,200; that the Reading-room is too small for the number of readers who frequent it,—and that in the opinion of the Keeper of the Library a large proportion of the readers go there with some sound and positive object, not for mere amusement. We find, that the last addition to the building in this department is rapidly filling,—that accessions are coming in at the rate of 10,000 volumes a year, and such rate of increase should be augmented rather than diminished,—that three years ago a room was in course of construction for the reception of newspapers in a part of the building described as being in the most inconvenient position that could possibly have been selected. We find Mr. Panizzi dwelling on the necessity for extending the building,—and advocating the erection of a new wing to receive the Manuscripts, and the occupation by printed books of the rooms now used by that department. This is the only tangible proposition that we have seen,—but it would cost something like a quarter of a million of money, and would furnish proper accommodation for about seven years only and a make-shift for about five more.

The Manuscript department is crowded for want of space, and lies at a most inconvenient distance from the Reading-room.

In the department of Antiquities we find, that the proper arrangement of several divisions is rendered very difficult by want of space,—that the light in some of the principal rooms is extremely bad,—and that the coins and medals are so ill provided for, that the officers are constantly interrupted in their work by the visitors. We are told by one of the Trustees, if our memory does not deceive us, that the building in some particulars of its internal arrangements must be looked on as a warning rather than as a model!—and, in another place, that the style of the architecture is not adapted to furnish good light. Now, it is admitted that our collection of Grecian Sculpture is superior to any other in the world,—that our Roman collection, though not equal to the former, is still fine,—that in Egyptian sculpture we are inferior to none,—that we stand high in bronzes, and are good in vases. Surely such treasures deserve a casket to contain and exhibit them which will not extort criticism like this from the very Trustees who have charge of it.

The space in the Print department is not sufficient to permit of the public exhibition of even a portion of its valuable and attractive stores.

The Mineralogical galleries at the north side are sadly deficient in light,—one of them is very contracted in space:—and the want of arrange-

ment in some parts is evident to the least critical eye. The Zoology, generally speaking, is better off, but, like all the other collections, it is crowded and ill lighted.

The Botanical collection occupies only two or three rooms, and is not exhibited to the public, nor indeed to any one without considerable trouble,—and therefore it cannot be classed amongst the attractions of the Museum. Nor is it capable of being rendered very attractive there. Dried plants, though of great use to the naturalist, are not—and cannot be made—very seductive to the public; and the collection in the Museum, besides being much smaller than the herbaria possessed by several private individuals in this country, is antiquated in its arrangement,—although in a scientific point of view it possesses a special interest.

As we have said, the unmeaning aggregation of all these extensive and valuable collections is a positive evil as regards the general public:—we may add, that it would tend far more to the interests of Art and Science if the collections were more distributed than they can ever be under the present arrangement, however the building may be increased, and thereby complicated. The separation of those departments which belong to Literature and Art from those which appertain to Natural History strikes the mind at once as a natural division;—but we believe that the general interest will demand eventually a still more minute sub-division, and that the amalgamation of some of the present departments of the Museum with other existing institutions will be highly advantageous. There is here no strength in the bundle of sticks. Everywhere weakness is fostered by this unscientific union. Collections are shut up idly in this place which are wanted as the complement and illustration of collections elsewhere. We keep what would sustain and corroborate in other institutions merely to jostle and impede its neighbours in the Museum. The union of the Mineralogical portion of the collection with the Museum of Economic Geology and Government School of Mines, where class-lectures are delivered by professors attached to the establishment, seems to us to offer such self-evident advantages as scarcely to require an argument in support of it. In like manner, the removal of the Botanical department to the Gardens at Kew, which contain a splendid collection of living plants, and where an herbarium is in course of formation, seems to offer a natural complement in that direction. We have not any national collection of living animals, but we see no reason why the collection of stuffed and preserved specimens in the Museum should not be located in the vicinity of the Zoological Gardens.

With respect to the splendid collections of sculpture, coins, medals, drawings, prints, &c.—what place can be so proper for them as the National Gallery? An opportunity of uniting all these is just now forced on our attention. We referred recently to a remark of the Chancellor of the Exchequer, who said that there were many reasons which should induce Government to consider the advisability of erecting a proper place for the reception of works of Art,—and similar expressions fell from Lord Derby at the Royal Academy dinner on Friday week. The reasons for erecting a new National Gallery are familiar to all our readers,—and are as important as they are numerous. The pictures in general which compose our national collection are crowded together in a manner that is painful to the educated eye,—while the Vernon Gallery, after a temporary residence in a cellar, is located at Marlborough House in rooms in which the light falls in such a manner as to render one half the pictures invisible. If the present collection be unworthy of the country, its smallness and imperfection form no argument against a larger gallery. They have been shown to be, in fact, a consequence of the inadequacy of the present building. If collectively as a nation we are behind other nations in such matters, individually we are great picture buyers, and can boast of finer private collections than perhaps any other country in the world. Nearly all the pictures in the National Gallery have been the gift of private individuals, and it is confidently asserted

by many of the witnesses who have been examined with regard to our public institutions, that if we had suitable buildings our national collection would soon be enriched by important donations and bequests. The history of the Library and of other departments of the British Museum fully justifies this expectation.

That a new National Gallery must be provided before, long there is now no question; and we contend that, instead of making endless additions to the British Museum, the obvious course to be pursued is, to erect a sufficiently large building, in a simple style of architecture, in which all works of Art belonging to the nation may find their appropriate place,—a building specially provided with good lights, on a site which will admit of ready extension. By this the Museum would be relieved of a very considerable portion of its contents,—space would be gained for the augmentation of the library and of the collection of manuscripts,—and there would be no necessity for the erection of new reading-rooms, or for the stowing away of newspapers in underground apartments at unreasonable distances from the reading-rooms. The position of the British Museum building as a National Library, were it confined to that, is perhaps as convenient as need be;—and we feel convinced that eventually the whole present building will not be too large for a general depository of our literary treasures. The collected national records, which are now stowed away scarcely any one knows where or how, belong properly to the National Library, and should, after the lapse of a certain number of years, be deposited therein. The removal of the sculpture would leave room for these valuable, but at present unavailable, treasures, which have so long been wanting a safe, decent and convenient residence.

We do not for an instant suppose that the entire scheme which we have here roughly sketched could be carried out at once, but we contend for the soundness of the general principle, and for its practical application as soon as circumstances shall permit. We are thoroughly convinced that such a re-arrangement of our national collections would not only offer far greater advantages to the public, but would be far less expensive than the continuance of the present patchwork and makeshift plan.

#### MEMORANDUM ON THE INCREASED SUPPLIES OF GOLD AND SILVER FROM CALIFORNIA AND AUSTRALIA SINCE THE YEAR 1848.

It may probably be convenient at this particular time to have at hand, in a concise form, an outline of the general results of the inquiries most entitled to attention which have taken place with reference to the past and present annual production of Gold and Silver; and with reference to the total quantity of these metals which may be estimated as existing at present and at former dates in the markets of the world.

With this view the following Memorandum has been drawn up.

The authority for the more important tabular estimates is, the elaborate work by M. Michel Chevalier, Professor of Political Economy in the College of France, entitled 'La Monnaie,' and published in 1850. This work is one of the most complete as well as one of the most recent which has been written on the question; and the character of M. Chevalier entitles his statements to considerable attention.

The statements with reference to the American Mint are drawn from a variety of official American sources, and the same remark applies to the returns of the French Mint.

The conversions of French values into English have been made at the approximate rate of 25 francs per pound sterling, and of American values at 5 dollars the pound.

The Memorandum does not profess to do more than present a concise English version of facts and statements scattered over a wide surface, and mixed up with a mass of other and less important details.

One of the first and most important questions which occurs with reference to the increased sup-



plies of gold now reaching Europe, relates to the quantity of gold and silver at present existing in various forms in what may be called the regions of active commerce, namely, the continents of Europe and America. It is no doubt of great importance that we should be able to form a similar estimate as regards *Asia*; but still the more important practical question at present is, to determine as far as possible what is the *magnitude* of that existing stock of gold and silver which has to be acted upon in the way of *depreciation* by the considerable annual additions to its mass now in progress of being made.

It has not been pretended by any writer of eminence that materials exist for forming more than an estimate, more or less probable, of the real extent of the stock of gold and silver either in Europe and America taken together, or in these taken in conjunction with the rest of the world.

The following table, however, (I.) is the result of very extensive researches by many eminent persons, and may be received as perhaps the best statement which our present knowledge enables us to offer.—

I. Estimate of the Value of the Total Quantity of Gold and Silver existing in various forms in Europe and America at the commencement of the year 1848.

The produce of	Silver.	Gold.
America .....	£1,087,000,000	£401,000,000
Europe .....	80,000,000	25,000,000
Russia .....	13,000,000	44,000,000
Africa and other places.	—	100,000,000
As existing A.D. 1500 .....	£1,180,000,000	£370,000,000
	28,000,000	12,000,000
	£1,208,000,000	£382,000,000

£1,790 millions sterling.  
Deduct for exportation, wear and tear and losses by casualties ..... 64 „  
Leaving.. £1,726 millions.

It will be seen from this statement that the total stock of gold and silver in the year 1500, or at the time when America was discovered, is computed to have been no more than 40,000,000l.; and there appears to be good reason for placing credence in those figures. And it is to be observed that the quantity of gold was only 12,000,000l.

This sum, compared with the vast supplies which have arrived from America and elsewhere since the year 1500, enables us to understand the complete revolution in the value of gold which took place very soon after the voyage of Columbus.

There was no large previous stock either of gold or silver to be operated upon: and hence the powerful effects of even small annual additions.

In the year 1848, however, the facts were quite the reverse. There was then at least a mass of 1,700 millions sterling of both metals; but it is nevertheless needful to remember that of this immense sum about a *third part only* was gold (say 600 millions sterling); and if we could suppose that an annual new produce of 20 millions sterling of gold should be yielded by the sources of supply in California and Australia, there can be no doubt that a few years would, at such a rate, lead to violent interference with the present exchangeable value of gold. The new supply would then be at the annual rate of 3½ per cent. on the stock existing in Europe and America in 1848; and it is pretty certain that during the years 1850 and 1851 the new supply of gold has actually been at the annual rate of perhaps 2 or even 2½ per cent. on the stock of gold in 1848.

The next important question relates to the changes which have taken place during the present century in the amount of the annual supplies of gold and silver; and in the regions from whence those supplies have been obtained.

The following table (II.) will show the extent of the annual supply in the year 1800—fifty-two years ago.

And the table (III.) which immediately follows it will show the corresponding facts in the early part of 1848, or immediately before the discovery of the Californian sources of supply.

II. Estimated Value of the Annual Quantities of Gold and Silver placed in the markets of the world at the commencement of the nineteenth century—say in the year 1800.

The produce of	Silver.	Gold.
America .....	£7,000,000	£1,930,000
Europe, excluding Russia, but including Turkey .....	560,000	140,000
Russia .....	200,000	80,000
Africa .....	—	20,000
Archipelago of Asia .....	—	650,000
Divers other sources .....	80,000	180,000
	£7,840,000	£3,238,000
		£11,078,000

III. Estimated Value of the Annual Quantities of Gold and Silver placed in the markets of the world immediately before the discovery of the Californian mines, or say in the early part of 1848.

The produce of	Silver.	Gold.
America .....	£6,300,000	£3,100,000
Europe, excluding Russia, but including Turkey .....	1,330,000	360,000
Russia .....	210,000	4,100,000
Africa .....	—	550,000
Asia, excluding Russia & Turkey .....	900,000	2,800,000
	£8,630,000	£9,910,000
		£18,540,000

Comparing these two statements, the results are as follows.—

	Year 1848 compared with 1800.			
	Silver.		Gold.	
	Less.	More.	Less.	More.
America .....	£800,000	—	—	£180,000
Europe .....	—	£760,000	—	240,000
Russia .....	—	10,000	—	4,012,000
Africa .....	—	—	—	270,000
Asia, &c. ....	—	820,000	—	1,970,000
	800,000	1,590,000	—	6,672,000
		More £790,000		More £6,672,000

Comparing the two periods in the most general manner, we find that the annual supply had increased in forty-eight years thus:—

Gold in 1800 .....	£3,260,000	Increase.
„ 1848 .....	9,910,000	£6,650,000
Silver in 1800 .....	£7,840,000	
„ 1848 .....	8,630,000	£790,000

The greater increase in the annual supply of gold than in that of silver before 1848 arose almost wholly from the Russian supplies. These supplies had proceeded at the rate of about 4,000,000l. a-year for about ten years prior to 1848; so that generally for nearly ten years prior to the discovery of California the annual supplies of gold had been far greater in proportion than the annual supplies of silver.

The next question relates to the actual produce of California and Australia, more particularly during the year 1851; and to the estimates which may be reasonably formed of the future supply of the precious metals from these countries.

As regards *California*, there seems to be no reason to doubt that from the middle of 1848 to the end of 1851, a period of three years and a half, the total produce of gold has been fully 30,000,000l.,—and that of this sum probably as much as 14,000,000l. has been obtained in the course of 1851.

As regards *Australia*, the produce to the end of 1851, or for six months' work, is certainly not less than 500,000l.,—and is probably nearer 1,000,000l.

It then becomes an interesting matter to ascertain in what manner the 30 millions from California since 1848 have been disposed of:—and the following returns from the American and French Mints will enable us to answer that question to a considerable extent. (See tables IV. and V.)—

IV. Statement from official sources of the Value of the Coinage of Gold, the produce of United States territory, at the four Mints of the United States (Philadelphia, New Orleans, Charlotte, and Dahlonega) during the years as under.

Years.	From California.	Other sources.	Total.
1848 .....	£9,000	£170,000	£179,000
1849 .....	1,230,000	185,000	1,415,000
1850 .....	7,255,000	133,000	7,388,000
1851 .....	10,540,000	86,000	10,626,000
	£19,034,000	574,000	£19,608,000

From the establishment of the oldest of the Mints in 1792 to end of 1847, 53 years .....

£3,135,000	£22,169,000
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V. Statement from official sources of the Value of the Coinage of Gold and Silver at Paris during the years as under.

Years.	Silver.	Gold.	Total.
1848 .....	£7,360,000	£1,090,000	£8,450,000
1850 .....	3,000,000	4,600,000	7,600,000
1851 .....	2,270,000	9,640,000	11,910,000
	£12,630,000	£15,330,000	£27,960,000

Note.—It is important to bear in mind that the 15,330,000l. of gold coinage shown above was not derived wholly from new supplies of gold, but was obtained to a considerable extent by the conversion into coin of a part of the gold bullion previously existing in the markets of Europe, and especially in France. The published accounts do not enable us to state precisely what portion of the 15,330,000l. was old and what new gold bullion,—but perhaps more than half or even three-fourths was old.

The general effect of the evidence furnished by these two tables is as follows:—

	Gold of the value of Millions pounds.
In the United States there has been actually coined and added to the circulation of that country since 1848 .....	19
In France there has been a similar coinage of .....	15

Making together .....

Deduct for French gold coin obtained from old stock of bullion already in Europe prior to 1848, say .....	10
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Californian supply .....

Surplus added to floating stock in market .....	6
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Judging from the present amount (19½ millions) of bullion in the Bank of England, it is probable that these figures are not very far from the truth.

It is then to be considered how much further we may expect the absorption of the new supplies of gold to proceed in those countries which, like America and France, have a currency either mainly of very inferior paper or mainly of silver.

The amount of metallic money in France has for the last two hundred years been enormous. It is not necessary in this place to refer to the computations of Neckar before the first Revolution. In 1843, however, one of the greatest living authorities in France on such questions, M. Léon Faucher, in his work 'Recherches sur l'Or et sur l'Argent,' estimated the metallic money at that time in circulation in France thus:—

Gold Coin .....	£14,000,000
Silver Coin .....	120,000,000
	£134,000,000

Now, in France both these metals are a legal tender, according to a certain relative value which the law fixes between them; and it depends on the general circumstances affecting the relative value of gold and silver to each other in the markets of the world, whether gold coins or silver coins are most extensively used in France. Until about the end of 1850 silver was the *cheaper* metal, and the tendency was therefore to send silver to the French Mint to be coined instead of gold; and to withdraw the French gold coin from circulation as soon as it was issued by the Mint. Since 1850 this state of things has disappeared. The agio on gold has quite passed away; and it is the fact that during nearly the whole of 1851 gold has been at a discount (instead of a premium as formerly) in Paris as compared with silver. Hence has arisen the enormous increase in the French gold coinage referred to above;—in other words, silver having become the *dearer* metal, is being gradually withdrawn from circulation as coin, and is converted into silver bullion; and gold bullion is converted into coin: and it is very important to observe, that this process of substitution will proceed with all the force of a natural law so long as the present Mint law in France remains unchanged. It is sometimes said, hastily, that France and other countries having a similar Mint legislation "cannot afford" to substitute gold for silver. The truth is, that there is no affording in the matter,—the gold will take the place of the silver quite independently of any aid from the respective Governments so long as the present system is preserved.

Precisely the same observations apply to the United States. In that country, since the Act of Congress in 1834, gold has been *over-valued* as compared with silver; and hence there has been and is a strong tendency to introduce gold into the United States currency in place of silver.



There are no trustworthy estimates of the amount of the metallic circulation of the United States. Until recently, however, it has not been considerable. The bulk of the currency has been a very inferior kind of bank paper; and it has been the policy of the Federal, and of some of the State, Governments to encourage by all means the introduction of metallic money into general use.

In Germany and other parts of Europe a state of things prevails similar to that which has been described as existing in France.

The conclusion, therefore, is this:—

That so long as the process, which has been going on so extensively since 1849 in the United States and in France, of introducing a gold coinage in replacement of silver and paper continues, the effect will be to lessen very much the effect of the new supplies, both—(1.) upon the relative values of gold and silver; and (2.) upon the general state of trade and prices.

And this position is readily illustrated. For, if instead of 24 millions sterling of gold having been absorbed for coin (out of 30 millions produced) since 1848,—leaving only six millions of gold to operate by way of positive addition to the previous stock of that metal,—the whole 30 millions had been left so to operate, it is tolerably plain that the effects would have been much more serious and startling than any which have hitherto been observed.

We may perhaps reckon with certainty on the continuance of the present absorption of gold as coin, at the rate of 20 millions a year, for some time to come;—but then no change must take place in the Mint legislation of the countries at present having a double standard.

It is then to be considered what will be the probable future annual supplies of gold and silver;—and on this question there are the most opposite opinions and conjectures.

It is stated on the authority of very high names that the produce of gold in Australia in the course of the present year will be not less than 10,000,000l.—and perhaps it is not an exaggeration to say, that at this moment the new gold produce of 1852 may be reasonably estimated at about 20 millions sterling,—meaning, that California and Australia together will probably yield such a quantity.

It only remains to point out that to some extent it seems to be established that one of the first effects upon commercial affairs of the increased supplies of gold will be, to lower the rate of interest;—and in this way. The gold (as coin or bullion) accumulates in banks,—as in the Bank of England,—the bankers desire to employ the deposits so placed in their hands; and to insure such employment they lower the rate of interest, and offer greater facilities to borrowers.

It must also be pointed out that all seasons of cheap money are perhaps the certain precursors of seasons of financial collapse and difficulty; and it is not improbable that, in spite of present flourishing appearances, it may not require a long period to produce a most marked change in the condition of the money market.

It is important to observe, that there is nothing in this view inconsistent with the doctrine which on general and solid grounds draws a marked distinction between an abundance of capital and an abundance of money,—meaning by capital all those accumulations of the former industry of a country which may be employed either to support human existence or to facilitate further production,—and meaning by money either actual coin, or a paper circulation at once convertible into coin at the will of the holder; and further, there is nothing in the view to which we have above alluded inconsistent with the doctrine which—proceeding on the distinction between capital and money just pointed out—teaches that the rate of interest is very much less under the influence of changes in the quantity of money, than under the influence of the demand for the use of capital on the one hand and the supply of it on the other.

These general modes of reasoning may be admitted, perhaps, to the full extent without, at all impairing the accuracy of the immediate conclusion to which we are led by present appearances and

present events. At some future time, when the increased supplies of gold, commencing in 1848, shall have been thoroughly distributed over the markets of the world, and have produced whatever effects may flow from that distribution, it is certain, perhaps, that the immediate connexion between those supplies and the rate of interest will have disappeared. In the mean time, however, that connexion appears to be, and is, of an intimate kind. We are, at present, in only what may be called the second stage of the distribution of the new supplies. The first stage of that distribution may be supposed to be, the conveyance of the metal from the country of its production to the great seats of commerce. The second stage is to introduce the new gold into active use or circulation in those seats of commerce; and this process will be carried out to a considerable extent by bankers,—and in the manner we have described, through the operation of the rate of interest. It is erroneous to suppose that one of the earliest effects of the new supplies of gold will be, an effect on the prices of commodities in the direction of advance. It is perhaps certain, that the prices of commodities may be rendered lower for some time before they are rendered higher, in consequence of the new supplies of gold. This is a view which is entertained by some practical men of the highest eminence and ability, and it appears to be essentially sound. The lower rate of interest and the increased facilities given to borrowers, will prolong, extend, and stimulate production in an indefinite of modes and directions; and unless it should happen that the demand for the commodities produced proves to be of a large and unusual character, there may be to a greater or less extent a repetition of one of those periods of glut and low prices of which we have seen so many since the war. The difficulty or inconvenience with which we are now struggling is, the difficulty or inconvenience of changing the new gold from the form of “capital” into that of “money” (implying by these words the definitions given above). The practical effect of the new supplies is at present to increase the magnitude of the funds in an immediately available form which are seeking employment in the money market. When the new supplies shall have passed into general use and circulation, the difficulty as regards the rate of interest will, as far as they are concerned, have disappeared; and the effect on the prices of commodities and rate of wages will commence.

But the purpose of this mere Memorandum has been more than completed, and it may now conclude,—not inappropriately, perhaps, with a moral—and to this effect.—It behoves us to remember that all seasons of very low rates of interest,—or as the same meaning is generally expressed in phraseology neither elegant nor accurate, “all seasons of cheap money,”—are perhaps the certain precursors of commercial difficulty and financial pressure; and in spite of the new supplies of gold, it is by no means improbable that a comparatively short period may suffice to bring about a total change in the present state of the demand in the market for capital, and the supply of it.

#### KEW GARDENS.

WE gave a few weeks back a statement of the public-money wants of the different officers of the British Museum. Since then we have received Sir William Hooker's money estimate of his necessities at Kew for the year ending 31st March, 1853. He requires, it appears, 10,929l. 16s. for the Royal Botanic Gardens at Kew,—1,286l. 16s. for the Royal Pleasure Gardens at the same place,—and 150l. for cases and other fittings—we suppose, for specimens. As Chancellors of the Exchequer and Lords of the Treasury are, however, not accustomed to encourage claims, or Parliament to grant them (we hope), without some fair show of reason, Sir William, on the last day but one of the year, sits by his parlour fire at Kew (perhaps in the very house in which Sir Peter Lely lived), and indites the following able and satisfactory Report.—

Royal Gardens, Kew, Dec. 30, 1851.

During the last ten years in which it has been my privilege to prepare a Report on the state and progress of the Royal Gardens at Kew, I have on each occasion been enabled to show a progressive increase in the number of visitors, and have also had the gratification of enumerating

the various presents made both to the Garden and to the Museum.

The past year affords a still more favourable Report. The number of visitors has been 327,900—a progressive increase, in the following ratio:—

1841	.....	9,174	1847	.....	64,982
1842	.....	11,400	1848	.....	91,708
1843	.....	13,492	1849	.....	137,865
1844	.....	16,114	1850	.....	179,627
1845	.....	29,139	1851	.....	327,900
1846	.....	46,573			

This great increase has, no doubt, partly arisen from the gracious permission given by Her Majesty, allowing the Pleasure Grounds at Kew to be open to the public daily during the summer months: it may also be attributed to the concourse of persons attracted to London and its neighbourhood by the Exhibition. The Reports of previous years have, however, proved that, without these adventitious causes of increase, the additional number of visitors may be, in a considerable measure, referred to the popularity of the Gardens, and to the opportunity which they afford for instruction.

As these advantages become better known, it may be expected that the number of visitors will steadily augment; and it is an agreeable duty to state, that with this vast concourse of people, of all kinds and grades, including a great number of foreigners, no misconduct or wilful mischief has occurred; while many little irregularities, formerly common, have nearly, if not entirely ceased, though unrestricted access was permitted to every part of the grounds, to all the hot-houses, green-houses, and the Museum.

In the Pleasure Grounds an improvement has been effected by the formation of the Lion Vista, with a broad gravel walk, which stretches in a continuous line from the great western door of the Palm Stove to the river, opposite Lion House. This was part of the plan formerly designed for these grounds, which has now been executed, and promises to add to the beauty of the Gardens.

The whole of the woods in these grounds have, during the autumn and present winter, undergone considerable thinning. This should have been done thirty years ago; but I still believe that it will assist the growth of trees which have been until now over crowded, and will eventually improve the Pleasure Grounds.

The open glades have been systematically planted with a great number of young trees, forming an Arboretum, which, if continued, promises to be the most perfect in Europe.

A Lodge has been built at the Pagoda Gate, which will contribute to the public convenience, and afford a residence to the foreman who has the immediate care of these grounds.

The Ha-ha fence, which separates the Pleasure Grounds from the Deer Park, has been completed, and an iron fence is substituted for the wooden paling, which was decayed and unfit for repair.

A small Nursery of about four acres is in active operation for the rearing of trees and shrubs, which may hereafter be transferred as specimens to the other pleasure grounds and parks.

A considerable portion of the Gardens, situated about the Museum and skirting the Richmond Road, was divided into narrow strips by two long unsightly walls, the intermediate piece having been a kitchen garden and paddock in the occupation of his late Majesty the King of Hanover. By the recent demise of that sovereign the ground in question has reverted to the Crown, and Her Majesty the Queen has graciously granted it as an addition to the Botanical Gardens. A portion of it will forthwith be devoted to forming a Medical Garden.

*Victoria Regia*, blooming almost daily from March till Christmas, has been a great attraction; and it will be reared and seen in much fuller perfection when a house, containing a tank of sufficient magnitude, shall have been built. The plans for this house are now in preparation.

A new Fern House for the cultivation of the ferns of temperate climates has been added to the plant houses, and two ranges of frames for rearing seeds, &c.

The contents of the several plant houses speak for themselves. The already celebrated, though still young, collection of *Rhododendrons*, from the Sikkim Himalaya, are promising well, and some showing flower; and the accession of new plants, specially of the useful kinds, is considerable. In the Palm Stove the growth and vigour of the inmates attest the excellence of the structure for cultivation, the foliage of some of the plants already extending to 60 feet from the ground. The palms and tree ferns are among the finest ever reared in Europe. The crowds of visitors to the gallery of this stove have necessitated the erection of a second spiral staircase for their accommodation.

The number of plants distributed by the Royal Gardens this year, as shown by the books, exceeds 3,000: many are of great rarity and value. Among other recipients are the Botanic Gardens of Oxford and Cambridge, the Botanic and Experimental Gardens of Edinburgh, those of Glasgow and Belfast, the College and Glasnevin Gardens of Dublin, many eminent nurserymen, and numerous private gardens. These plants are given on the system of exchange, but when required for purposes of public instruction they are freely bestowed, whenever they can be spared.

To correspondents abroad we have despatched sixteen Warden cases of useful plants, viz., four to New Zealand, one to Hobart Town, three to Calcutta, two to Madras, one to Trinidad, two to Jamaica, one to Valparaiso, one to Sierra Leone, and one to British Honduras; also various closed packages of roots and seeds to the same and other places. Among them are the seeds of the *Victoria*, which is now flourishing at Calcutta, in Ceylon and Trinidad. Nowhere, however, has this splendid aquatic succeeded so well (under glass, be it observed) as in the United States, and a seedling has its introduction been so highly prized. The flowers have attained a diameter of 17 inches, and the leaves of 6 feet. “The excitement,” says our Philadelphia correspondent, “caused by the successful culture of the *Victoria Water Lily* on our side the Atlantic has been extreme, and every one has declared that the glowing accounts of its beauty are not at all exaggerated.”

The Museum of Vegetable Products has increased beyond all expectation, and at a most trifling cost to the country; for the advantages it affords in the way of information and instruction are now so obvious, that many contributors who desire to make known various vegetable products and preparations have sent specimens to this Museum, and donations have accumulated, we may say daily, for the last six months. All the available space in the building is now devoted to the Museum, and fitted up with glass cases, which are rapidly filling. For many valuable contributions we are indebted to the Great Exhibition. They consist of vegetable products, raw, and in various stages of manipulation, and manufactures of vegetable substances, from all parts of the world. The exhibitors have manifested great interest in the Museum, and have generously aided its collections. The Secretary of State for the Colonies has also placed at our disposal many vegetable products from the distant possessions of the Crown. I have likewise, with the sanction of the Chief Commissioner of Works, purchased an interesting collection (correctly named) of all the Woods of Tuscany from the Tuscan Commissioners; this country yields much of the valuable timber for our navy. Messrs. Peter Lawson & Sons, of Edinburgh, have presented to the Museum their collection of Scottish agricultural, horticultural, and arborescent products. This forms in itself an important addition to our stores. The names of contributors stand attached to their respective donations, which need only be inspected to attest the worth and extent of the gifts, and the liberality of the givers. And when the Guide Book to the Museum is printed, which has been necessarily delayed, in consequence of the great recent additions, a yet wider publicity will follow. Such contributions, together with the collections received during this year from Dr. Hooker's Travels in Eastern India and the Himalaya, will more than fill the present structure.

Hitherto we have, in noticing the collections in the Royal Gardens and Museum, pointed chiefly to their public utility, in affording to a large portion of our population the means of inspecting what is most wonderful and beautiful in the vegetable creation. It remains to show that they are no less important to the country in a scientific view. This is evident in the many new plants that have been lately introduced and published, and the numerous discoveries hereby made of those plants which afforded useful products. For example, the African Oak (or oak, as it is sometimes called), the Guinean Tree, the Rhipsalis Plant (so termed), of China, the Chinese Grass, which yields a fibre among the most valuable in commerce; the Cedron of South America, the Vegetable Ivory, the Coquillia Palm (its nut and fibre both articles of trade), the Gum Bdellium Tree; all these afforded important articles of commerce, while they were totally unknown to science; now they are clearly ascertained and described.

Many able botanists, of our own country and from abroad, frequent the Garden and Museum, also the Herbarium and Library of the Director, for the express purposes of study. M. Trement, of Paris, remained here for several weeks to examine the anatomy and physiology of the Victoria, and to make elaborate drawings of it. The Professor of Botany at the University of New Cambridge, Massachusetts, Dr. Asa Gray, who was charged with the publication of the Botany of the United States Exploring Expedition, under Captain Wilkes, and who required to compare that collection with the various herbaria in Europe, spent three-fourths of the time (a year) allotted to that purpose in examining the collection at Kew, because it yielded him the largest amount of important information.

Scarcely a day passes in summer, but one or two artists may be seen making drawings for botanical and other works, of such objects as they cannot easily meet with elsewhere.

Her Majesty has graciously given a house on Kew Green as a residence for the Director of the Gardens; and this will enable him to be always on the spot, and to bestow more continual attention than was compatible with a residence at some distance from Kew.

(Signed) W. J. HOOKER, Director.

Few books for public officers are more needed than 'A Complete Report Writer.' We can almost recommend Sir William to the compilation of such a work,—as we can certainly recommend his example to other public officers. The Keeper of the National Gallery—the several officers of the British Museum—the person responsible for the safe custody of the Tower Armouries—the Keeper of the Pictures at Hampton Court, &c., all should be directed by the Treasury to make annual reports to Parliament of the condition and requirements of the several places under their care.

#### OUR WEEKLY GOSSIP.

A curious case of copyright has been before the law Courts this week,—and has led to an important decision as respects musical and other works. It appears from the evidence that a certain number of copies of a part-song by M. Benedict had been lithographed by the Liverpool Philharmonic Society—not for sale or hire—but for the use of their members. The owner of the copyright in these Songs complained, as he had every right to do: the offending parties stood on what they conceived to be their statutory rights,—and hence the action to recover damages. At first sight it would appear that the Copyright Act had made no provision for such cases—the words merely forbidding any one to "sell, publish, or expose to sale or hire, or

cause to be sold, published, or exposed for sale or hire, any such book unlawfully printed or imported without consent,"—and the question arose, whether that act curtailed the common law right of action which existed anterior to the statute. The counsel for the defence argued that an author has no longer a right in his own works by common law,—that the right which he possesses was finally defined, and secured by the Copyright Act; that consequently it is legal to reprint a man's work without his consent. Had this doctrine been established, no one's intellectual works would have been secure. The Royal Society might have reprinted, "for the use of its members," Herschel's 'Astronomy'—the Board of Education, Macaulay's 'History' for the use of the National Schools—Swan & Edgar the new number of 'Bleak House' for gratuitous distribution to their customers. The defendant's counsel was playful and transcendental. He went back six thousand years to the elements of property. "He could never understand what property a man had in certain lines by which he could indicate a whistle. He had, he conceived, as good a right to listen to the notes which any gifted person might produce as he had to listen to a nightingale without paying for it." Yes, if the "gifted person" chooses to utter them—as the nightingale does—for his own pleasure. The moral question at issue in the court was clear enough: it was evident that the legislature never intended to permit either public bodies or amateur printers, like Horace Walpole and Sir Egerton Brydges, to reprint works of which the author's copyright was not expired. The legal point was, however, thought doubtful—the question of multiplying copies for gratuitous distribution not having arisen when the statute was enacted. The decision, however, was given in favour of the plaintiff: not, if we may trust the *Times* report, on the ground of his common law right, but because "the multiplication" of copies of the Songs even for gratuitous distribution was held by the Court to be such an infringement of copyright as was contemplated by the act.

That noble institution, the Industrial Home for Decayed Gentlewomen, has just held its annual dinner and made its Report public. The house has now been open two years:—and, as we understand, with every reasonable hope of success. There are already sixty inmates receiving that part assistance which it is the object of the Society to afford. Expenses of furnishing and preparing two additional houses for the reception of fresh applicants had involved the directors in debt to the extent of 500*l*. But towards this sum 391*l*. 15*s*. was collected at the dinner; and it was further announced that a Birmingham gentleman had offered to give 50*l*. as soon as the other 450*l*. had been obtained. With one other such patron the debt would be at once cleared.

Lord Rosse's second *Soirée* took place on Saturday last. It was attended by a large number of scientific and literary gentlemen. Prof. Wheatstone exhibited several exceedingly beautiful objects connected with binocular vision.—Mr. Bourdon's ingenious steam-gauge and barometric instruments were explained by their inventor,—and Dr. Mantell laid on the tables a most interesting collection of fossil bones.—Lord Rosse's third *Soirée* will be held on the 24th inst.

Among the many testimonials to the late Sir Robert Peel now in progress—from the National Monument to the Penny Memorial of the artisan,—there is one, our contemporary *Notes and Queries* thinks, still wanting. The late Baronet was an eminent patron of letters, and both in his public and private character a friend to authors. Many of his acts of kindness—marked at all times by extreme delicacy of feeling—are known to literary circles,—but there are probably many more which will never come to light,—the recipients of the aid rendered by him in the hour of need being, as we are assured, frequently unaware of the quarter from which the aid came. The editor of *Notes and Queries* is of opinion that he who did so many services to literature and literary men established in his lifetime a claim to be specially honoured after death by the members of the literary republic. He therefore proposes that a

subscription be entered into for the purpose;—and suggests as an appropriate form for the memorial, a bust or statue to be placed in the British Museum.

Dr. Maclure, formerly head master of the All Souls and St. Marylebone District School in union with King's College, London, has, we are informed, been appointed by the Crown Regius Professor of Humanity in Marischal College, Aberdeen.

It is announced from the Department of Practical Art, that the Museum of Ornamental Manufactures, consisting chiefly of articles purchased from the Exhibition of 1851, will be opened to the public on Wednesday the 19th inst. at Marlborough House. We understand that the Queen has been graciously pleased to allow the Shield ascribed to Benvenuto Cellini in the Royal Collection at Windsor to be lent to the Department for the purpose of comparison with the modern metal work exhibited,—and also to make several presents to the Museum.—On the same occasion the Annual Exhibition of the Works of the Students will take place:—and a course of lectures on the principles of design, illustrated by the works in the Museum, will be given by Mr. Owen Jones in the month of June.

The Executive Committee for conducting the National Exhibition of the Arts, Manufactures and Materials of Ireland, to be opened, in Cork, on the 10th of next month, have resolved that in order to carry out more fully the purposes of the Exhibition, a series of lectures shall be instituted in connexion therewith, to be called Exhibition Lectures, and devoted to the illustrations of Irish Art, Industry and Science. A sub-committee, composed of Viscount Bernard, Mr. James Roche, Sir Thomas Deane, the Archdeacon of Cork, F. M. Jennings, Esq., Professor Boole, and Professor Shaw, the secretary, has been appointed to make arrangements for the Lectures.

The Paris papers announce that M. Cousin and M. Villemain have given way finally before the spirit of intellectual extinction that is withering the glories of France,—the one having resigned his chair of Philosophy, the other that of Eloquence, at the Paris Faculty of Letters. The morally compulsory character of their secession is sheltered under cover of the retiring pension.—"M. Villemain and M. Cousin," says the *Journal des Débats*,—a paper which now and then still ventures on a phrase or a paragraph indicating that it keeps the memory of its former intellectual freedom—"have followed the example set them two years since by their illustrious colleague M. Guizot. Behold, then, the Faculty of Letters deprived of the three men who during the last thirty years have contributed most to the renown of its teaching. The premature retirement of MM. Cousin and Villemain, following on that of M. Guizot, is a new misfortune for the University, wounded so deeply before,—and which had the right to expect from their yet unworn powers inestimable services. It is a misfortune as great for the youth of the schools of France, who must renounce the hope of ever listening to those eloquent voices. The three great Professors of 1828 leave in the region of high teaching a blank which there can be little hope of filling. But the public gratitude and sympathy will follow them into the retirement which they have sought."—This is cautious enough; but the suppressed scorn and indignation are felt through the restrained and measured phrase.

The same power which has forced these eminent men to retire from the positions which they have held so long before the public of Paris, has also been pressed against M. Arago,—but, for the first time since the *coup d'état* of December, has given way before resistance. Intimation was conveyed to the Director of the Observatory of Paris—an institution re-created by the genius of its present director—that he, in common with all other State functionaries, would be required to take the oath of fidelity to the President. M. Arago refused. In a letter, published in the journals, he speaks of his past services to science, to free thought, to public liberty,—of the present degradation of France, and of his inability by any voluntary act to recognize the existing state of things;—and under promise of appeal to the intellect of Europe against the decrees



which separates him from his studies and his duties, he concludes by offering his resignation. The letter has created a profound sensation in Paris,—being the first bold utterance of manly sentiment for some time in that capital. The result has been that the President, as we have intimated, gives way, and M. Arago retains his situation at the Observatory.

It appears by the will of the late Duke of Ragusa that the deceased marshal—among whose papers there are said to be some important writings on strategy—has bequeathed a sum of money to found a prize to be given every second year to the author of the best work on military art.

Correspondence from Düsseldorf reports the discovery of a new planet by Herr Luther, Director of the Observatory of Bille, near that city. The new planet is described as one of the asteroids, and its appearance is to be like that of a star of the eleventh magnitude. It was first noted on the 17th of April by Herr Luther, at 38m. past 10. P.M., Bille mean time, in 180 degrees of right ascension and 8 degrees of north declination.

It is a subject of regret to the artist abroad and to the tourist having an eye for the picturesque and a taste for the study of national characteristics, that the costume of Europe is rapidly setting itself to a common type. Among the least "interesting" of those French "ideas" which the soldiers of Bonaparte carried from Naples to Hamburg, from Cadix to Moscow, was the passion for Paris tailoring. How rich—pictorial—national were the old costumes of Venice, of Bohemia, of the Electorate, of Brandenburg! How well the bright colours, the varied forms, suited the gorgeous and fantastic architecture of a Brunswick and a Prague! But this is all changed, or changing. Hats and coats of the latest cut are as general at the Lorensberg as at the Belvedere or on the Boulevard. It is only at Pesh, at Innsbruck, or at Laybach that the tourist meets with traces of the old costumes,—and there only among the lower classes. The burghers and farmers of Carinthia and Carniola dress as much like Frenchmen as if Napoleon had his censor of costume at Gratz. Nearer home there is still a trace of more pictorial dressing among the Frisians, the peasants of Brabant, and the lower orders of Rhenish Bavaria. But the same French "ideas" are at work in these quarters; in the last named so successfully that the Government of Munich is adopting a visible and intelligible influence to counteract them. Artists of eminence have been employed to paint the best specimens of the decaying costumes, to be preserved in each commune as historical documents:—and a vote of money has been obtained from the Bavarian parliament to reward such communes as shall preserve, or restore in its purity, the ancient costume. The police are invited to suggest whatever further measures may tend to effect the end in view.—Can such return to an old habit be effected?—and ought the attempt to be made? The head should be consulted as well as the eye:—and reason, we suspect, would pronounce against the effort as mischievous if it were not vain. The old costumes were *class-costumes*; and thus they harmonized with classical architecture—with that picturesque jumble of palaces and hovels which makes the artistic charm of middle-age cities. Class-costumes were a kind of social fetters. They were in the way of strong men—of those who wished to rise,—and as impediments to social progress they were swept away. Of the levellers whom France has launched on the world, the tailor has perhaps been the most successful.

ROYAL ACADEMY OF ARTS, Trafalgar Square.—The EXHIBITION of the ROYAL ACADEMY is NOW OPEN.—Admission, (from Eight o'clock till Seven) 1s. Catalogue, 1s. JOHN PRESCOTT KNIGHT, R.A., Sec.

SOCIETY OF PAINTERS IN WATER COLOURS.—The FORTY-EIGHTH ANNUAL EXHIBITION is NOW OPEN at their Gallery, 5, Pall Mall East, from Nine till dusk.—Admission, 1s. Catalogue, 6d. GEORGE FRIPP, Sec.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.—The EIGHTEENTH ANNUAL EXHIBITION is NOW OPEN at their Gallery, 55, Pall Mall, near St. James's Palace, from Nine o'clock till dusk.—Admission, 1s. Catalogue, 1s. JAMES FAHEY, Secretary.

THE NATIONAL INSTITUTION OF FINE ARTS.—The EXHIBITION of the above Association is NOW OPEN, daily, at the Portland Gallery, No. 216, Regent Street, opposite the Polytechnic Institution, from 9 a.m. till dusk.—Admission, 1s. Catalogue, 1s. Emma Pickers, Sec. BELL SMITH, Secretary.

GALLERY OF ILLUSTRATION, 14, Regent Street.—The Grand Moving Diorama, illustrating the WELLINGTON CAMPAIGNS in INDIA, PORTUGAL, and SPAIN, concluding with the BATTLE of WATERLOO, is NOW EXHIBITING, daily.—Afternoon, Three o'clock; Evening, Eight o'clock.—Admission, 1s.; Stated Seats, 3s. Doors open half-an-hour before each representation.

M. ALEXANDRE THOMAS will have the honour of continuing his SERIES of CONFÉRENCES sur l'HISTOIRE de l'ÉTABLISSEMENT MONARCHIQUE en FRANCE, pendant le Règne de Louis XII. at Willis's Rooms, St. James's, in the following order:—TUESDAY, May 15; THURSDAY, May 20; THURSDAY, May 27; THURSDAY, May 27; TUESDAY, June 1; THURSDAY, June 3. Commencing at Three o'clock. Subscription to the Series, Two Guineas; Single Tickets, 7s. 6d. each. Full particulars may be had of W. Jeffs, Foreign Bookseller to the Royal Family, Burlington Arcade, Piccadilly; Messrs. Barthes & Lowell, Foreign Booksellers, Great Marlborough Street, and of Mr. Pickering, Piccadilly.

PATRON—H.R.H. PRINCE ALBERT. ROYAL POLYTECHNIC INSTITUTION.—BACHHOFFNER & DEPRIEN'S NEW PATENT POLYTECHNIC GAS FIRE will be EXHIBITED and LECTURED ON, on Monday, Wednesday and Friday, at half-past Three, and on Tuesday and Thursday Evenings, at Nine.—LECTURE ON MUSIC, by George Buchanan, Esq., the Past and Present was contracted by Vocal Illustrations, every Evening, except Saturday, at Eight o'clock.—A LECTURE, by J. H. Pepper, Esq., on Glyn & Appel's PATENT PAPER for the prevention of Piracy and Forgery by the ANASTATIC PROCESS.—LECTURE on the BRITISH TUBULAR BRIDGE, illustrated by Mr. E. Clarke's beautiful Model.—LECTURE ON VOLTAIC ELECTRICITY, by Dr. Bachhoffner, a splendid NEW LAMP, and a NEW VIEW.—Exhibition of the MICROSCOPE.—DIVER and DIVING BELLS, &c.—Admission, 1s.; Schools and Children under ten years of age, Half-price.

## SCIENTIFIC

### SOCIETIES.

ROYAL.—May 6.—The Earl of Rosse, President, in the chair.—A paper was read by Col. Sabine 'On the Law of the Greater Magnetic Disturbances.'—It was announced that out of thirty-four candidates the Council had recommended the following fifteen gentlemen for election into the society:—A. K. Barclay, Esq., Rev. J. Cape, A. Cayley, Esq., H. Gray, Esq., W. Harding, Esq., A. Henfrey, Esq., J. Higginbottom, Esq., J. Mercer, Esq., H. L. Pattinson, Esq., Rev. B. Price, W. Simms, Esq., H. E. Strickland, Esq., J. Tyndall, Esq., N. B. Ward, Esq., Capt. Young-husband, R.A.

GEOGRAPHICAL.—April 26.—Sir R. I. Murchison, President, in the chair.—Prince Emmanuel Galitzin, Capt. Dalrymple Hay, R.N., Capt. R. M. Westmacott, and Courtenay Tagart, Esq., were elected Fellows.—Mr. Francis Galton on his return from South-Western Africa read a summary of his explorations. He had traversed the large portion of country extending from the farthest point reached by Sir James Alexander nearly up to the Nourse River on the north and towards the east as far as the 21st degree of longitude,—or within a short distance from this side of Lake N'gami. The value of Mr. Galton's explorations was greatly enhanced by the very numerous astronomical observations taken by him,—the accuracy of which had been most carefully tested at the Hydrographic Office of the Admiralty. Mr. Andersson, a Swede, who accompanied Mr. Galton, has remained in Africa, and intends exploring still farther the country to the north and east. He believes that two rivers issue from the western side of Lake N'gami, one of which is of but comparatively small dimensions, but the other, or the most northerly one, is of the first magnitude, and is probably the feeder of the great river which forms the southern boundary of the Portuguese settlements at Benguela, and which receives as one of its branches the Cuanené.—Lieut. M'Leod, R.N. read his proposal to undertake an expedition to ascend the Niger, and thence if practicable, to descend the Gambia. A committee, appointed by the President, had after a careful investigation reported that, in the contract recently entered into by Her Majesty's Government for the conveyance of the mails between England and the coast of Africa, a clause exists by which the contractor for that service is bound to send a small screw steamer up one of the African rivers for the joint purposes of discovery and trade at a charge to the public of only 4s. per mile. In the opinion of the committee this condition in the contract might be turned to account by combining the employment of such a vessel with the acceptance of Lieut. M'Leod's services. Lieut. M'Leod had already served six years on the West African Coast, and had paid great attention to the subject proposed,—and it had been favourably received by high authorities.

Mr. M'Gregor Laird stated that, as far as the mechanical feasibility of the plan went, there was no doubt of its perfect practicability. He was bound by his contract with the Admiralty to find a suitable steam-vessel, perfectly equipped, and to send her up any navigable river on the West Coast of Africa. That vessel would carry on deck the iron steam launch proposed by Lieut. M'Leod, which was to be 50 feet in length, 8 feet in beam, 3 feet 6 inches in depth, 2 feet draught of water and of 8 horse power, with a speed of 8 to 9 miles an hour. This launch could be completed at an expense of 900l. or 950l. It would consist of bow and stern pieces made to ship inside the centre division. The cylinders and boiler to be in one frame, so as to allow them to be easily lowered in the launch when in the water and united to the propeller. The introduction of quinine and other medical agents in the treatment of African fevers had greatly lessened the mortality; so that, in the Palm Oil Rivers, where formerly whole ships' crews were carried off by the fever, at present the average loss was not greater than in the East Indies. The present time was peculiarly favourable for an attempt to open up Africa, *via* the Niger. The latest accounts agree in representing the slave trade to have ceased entirely in the Bights of Benin and Biafra. The emigration of great numbers of liberated Africans, speaking the English language, from Sierra Leone to their native lands, bordering on the Niger or closely approximating to it—as at Abbeokuta—was a strong incentive to a further exploration of this great African outlet. The natives had to learn the value of commercial intercourse with England, and the introduction of the screw propeller enabled steam-vessels to be sent out with their fuel and stores direct to the mouth of the river, and with the crews fresh and untainted by the climate. All navigators who had to take out flat-bottomed river steamers knew the practical difficulty which had at once been done away with by the introduction of the screw propeller. Lieut. M'Leod proposed ascending the river with the rising waters, in order to escape the miasma engendered during its low state. Consul Becroft had already reached the town of Zever, upwards of 600 miles up the river. The Society had lately directed the attention of the Chamber of Commerce of Manchester to the possibility of opening a commercial intercourse with Central Africa, *via* the Zambesi:—and the time was arrived to ascend not only the Niger, but all the navigable streams of Eastern as well as Western Africa.

GEOLOGICAL.—May 5.—W. Hopkins, Esq., President, in the chair.—Capt. R. M. Westmacott was elected a Fellow.—The following communications were read:—'On the Tertiary of Belgium and the English Equivalents. Part I., the Pliocene, Miocene, and Upper Eocene,' by Sir C. Lyell.—'On the Geology of Catalonia,' by S. P. Pratt, Esq.

ROYAL SOCIETY OF LITERATURE.—April 29.—The Earl of Carlisle, President, in the chair.—This was the Anniversary Meeting.—The Earl of Carlisle in delivering the customary address as President alluded to some of those members who had died during the last year. Among them were the Earl of Clare, the contemporary at school and subsequent friend of Lord Byron,—Mr. Cullimore, who was well known for his 'Researches into the Antiquities of Babylon,'—and the Rev. Dr. Lingard, the historian. The Earl of Carlisle gave a short, but lucid, sketch of the lives of these gentlemen,—reminding the Society of those excellent qualities by which they were distinguished during their lives. The following is the list of officers for the year.—President, The Earl of Carlisle; Vice-Presidents, The Duke of Rutland, the Earl of Ripon, the Bishop of St. David's, Lord Colborne, Sir J. Boileau, Sir J. Dorant, M.D., H. Hallam, Esq., W. B. Hamilton, Esq., W. M. Leake, Esq., the Rev. J. Hume Spry, D.D.; Council, The Earl of Clarendon, B. Austen, Esq., S. Birch, Esq., B. Botfield, Esq., H. T. Buckle, Esq., P. Colquhoun, L.L.D., A. A. Goldmid, Esq., T. Greenwood, Esq., J. Hogg, Esq., W. Jordan, Esq., H. S. Kyle, Esq., The Lord Chief Baron, G. J. Squibb, Esq., J. G. Teed, Esq., W. Tooke, Esq., W. S. W. Vaux, Esq.; Treasurer, W. Tooke, Esq.; Auditors, J. P. Collier,

Esq., C. A. Smith, Esq.; Librarian, P. Colquhoun, L.L.D.; Foreign Secretary, J. Hogg, Esq.; Secretary, W. S. W. Vaux, Esq.

**INSTITUTE OF BRITISH ARCHITECTS.**—April 5 and 26.—Mr. Fowler, V.P., in the chair.—Mr. J. Clayton read a paper on 'The Towers and Spires of Churches in the City of London, the Works of Sir C. Wren.' Of these he submitted a careful classification, with the dates of their erection and other particulars; and also a series of views, sections, and elevations.—In the discussion on the paper, Mr. Billings, though recognizing the genius of Wren, pointed out the inferiority of some of his spires, and was disposed to believe that they were the work of his pupils. Together with the Chairman, he adverted to the ingenuity with which the churches of Wren were adapted to the peculiarities of their respective positions. Mr. Billings contended that Wren was not entitled to any special credit for constructive skill in his famous spire of St. Dunstan's in the East, as much greater science was displayed in the analogous, but earlier, spires of St. Nicholas's, Newcastle-on-Tyne, St. Giles's, Edinburgh, and King's College, Aberdeen.—Some conversation arose as to lightning conductors, in reference to the danger to which Wren's spires are exposed by the want of such protection; and as to the best mode of providing it.—Mr. C. H. Smith made a few observations on the stone used by Wren, and explained that the Portland stone of his time was much inferior and from a different part of the island to that afterwards introduced by Sir W. Chambers.—It was announced by the Chairman that the Queen had signified her approval of the award of the Royal Gold Medal to the Chevalier Von Klünz, and that the Memorial of the Institute respecting the Royal Tombs in Westminster Abbey had been forwarded to Her Majesty.

**ENTOMOLOGICAL.**—May 3.—J. O. Westwood, Esq., President, in the chair.—E. Sheppard, Esq., was elected a member.—The President announced that the Society had determined to offer £l. for the best essay on the 'Duration of Life in the Queen, Males, and Workers of the Honey Bee,'—a knowledge of this being of great economic importance. Each essay to be addressed to the President and Council, and the name and address to be forwarded separately.—The 31st of December being the latest period at which they could be received. The President exhibited a collection of insects from Ceylon forwarded through Mr. Spence by Mr. Thwaites. About half the quantity were unique specimens and many were species of great rarity.—Mr. A. White exhibited drawings of two spiders' nests. One, formed of the seed vessels of *Paliurus*, was found by Mr. S. Saunders in Albania.—The other, with a penthouse-like roof from which proceeded a pedicel three inches long, and by which it was attached to a leaf, was discovered by Mr. Weilenmann, in a wood near Pernambuco. Mr. White also exhibited specimens of a minute *Podura* found on the ice under a species of *Nostoe* growing on the shores of Wellington Channel, at some distance from the sea. It appeared closely allied to *Desoria glacialis*, Nicolet, discovered by M. Desor on the glaciers of the Swiss Alps. Mr. White also exhibited some of the insects collected by Dr. Hooker in the Himalayas, on which he made some observations.—Mr. E. Shepherd exhibited a *Notodonta Carmelita*, one of the rarest British Lepidoptera, taken the day previous at West Wickham Wood. Mr. Grant exhibited twelve specimens of the rare *Adela cuprella*, taken in April on the flowers of dwarf shallows at Wimbledon Common.—Mr. Stevens exhibited a fine series of *Goliathus Polyphemus* from Cape Palmas and of *Callisthea Sapphira* from the river Amazon.—The President read a letter addressed to him by Mr. Ainger, stating that he found the best trap for cockroaches, which had abounded in his kitchen, to be a basin let into a hole cut in the hearth, into which a little water or beer was put, and into this at night they fell by wholesale till they were exterminated. In the day time an iron plate covered the aperture.—Mr. Douglas read a translation of a note in the 'Entomologische Zeitung' showing that *Lithosia depressa* and *L. heloclea* were only sexes of one species. Mr. Douglas also read from Mr. Fortune's

'Journey to the Tea Countries of China' an account of a method employed by the Chinese to drive away mosquitoes from boats and houses by burning what is called "mosquito tobacco,"—which is composed of the sawings of resinous wood mixed with some inflammable substance, and proves a most effectual remedy for these intolerable nuisances.—The following papers were read:—'Descriptions of Five New Butterflies,' by W. C. Hewitson.—'Descriptions of some of the Coleoptera collected in China by Mr. Fortune,' by W. W. Saunders, Esq.—'Descriptions of some of the Hymenoptera collected in China by Mr. Fortune,' by F. Smith, Esq.—'Description of a new Brazilian Hemipterous Insect, *Dinidor gibbus*, by W. S. Dallas, Esq.

**MICROSCOPICAL.**—April 29.—G. Jackson, Esq., in the chair.—Dr. Kingsley, the Rev. W. Reade, J. Hilton, Esq., R. S. Boswell, Esq., and R. Ceeley, Esq., were elected members.—A paper was read from Mr. Simon on the occurrence of a crystal of oxalate of lime in a small cyst developed in the olfactory nerve of a horse. The occurrence of oxalate of lime is very unusual in the horse, and the existence of this substance under these circumstances is very peculiar. The cyst was probably first formed.—Mr. Quckett gave an account of the microscopical structure of the teeth of the Echinus, and showed that these organs consisted of tubes and bone cells, and observed that they were the earliest forms of animal life in which the tendency to develop osseous tissue had been seen. He also drew attention to the difference of the structure of the spines of *Cidaris* as compared with those of Echinus,—the former having a calcareous covering deposited in regular organic cells which was not found in Echinus. This accounted for the spines of *Cidaris* being frequently covered with small shells and other things, whilst the spines of Echinus were always clean.—Mr. Brooke called attention to the lines observed in *Navicula Hippocampus* and the hexagonal spots seen on *Navicula angulata*. He believed the structure of both was precisely the same; but in the latter a smaller number of rays of light passed directly through the object.

**PHILOLOGICAL.**—April 23 and May 7.—T. Watts, Esq., in the chair.—A paper was read by H. Wedgewood, Esq., 'On the Forms developed out of the Root "Krup" or "Kruk" in the sense of contraction.'

**INSTITUTION OF CIVIL ENGINEERS.**—May 4.—J. M. Rendel, Esq., President, in the chair.—The discussion was renewed on the papers by Mr. Braithwaite Poole and Capt. Huish on the 'Economy of Railways' and on 'Railway Accidents,' and was continued throughout the evening.—Major-Gen. W. G. McNeill, U.S., and J. Sims, were elected members; Col. Colt, U.S., Capt. R. Fitz-Roy, R.N., and Messrs. Brogren, jun., J. Forrest, H. O'Hagan, and R. A. Robinson, Associates. It was announced that the President's annual conversation would be held on Tuesday evening, May 25th; for which the co-operation of the members and others was requested, so that an interesting collection of models of engineering constructions and machinery, and of specimens of works of Art, might be made.

**ROYAL INSTITUTION.**—March 12.—Sir C. Lemon in the chair.—Dr. W. B. Carpenter 'On the Influence of Suggestion in modifying and directing Muscular Movement, independently of Volition.' Public attention has recently been so much attracted to a class of phenomena which have received the very inappropriate designation of *Electro-Biological* or simply *Biological*, and so much misapprehension prevails regarding their true nature and import, that it becomes the physiologist to make known the results of scientific investigation, directed in the first place towards the determination of their genuineness, and in the second to the elucidation of the peculiar state of the nervous system on which their production depends. With regard to the genuineness of the phenomena themselves, the lecturer stated that he could entertain no doubt whatever; since they had been presented to himself and to other scientific inquirers,

by numerous individuals, on whose honesty and freedom from all tendency to deceive themselves or others implicit reliance could be placed. But from the account commonly given of these phenomena—to the effect that the will of the "biologized" subject is entirely subjected to that of the operator,—he entirely dissented. All the phenomena of the "biologized" state, when attentively examined, will be found to consist in the occupation of the mind by the ideas which have been suggested to it, and in the influence which those ideas exert upon the actions of the body. Thus, the operator asserts that the "subject" cannot rise from his chair, or open his eyes, or continue to hold a stick; and the "subject" thereby becomes so completely possessed with the fixed belief of the impossibility of the act, that he is incapacitated from executing it, not because his will is controlled by that of another, but because his will is in abeyance, and his muscles are entirely under the guidance of his ideas. So again, when he is made to drink a glass of water, and is assured that it is coffee, or wine, or milk,—that assurance, delivered in a decided tone, makes a stronger impression on his mind than that which he receives through his taste, smell, or sight; and not being able to judge and compare, he yields himself up to the "dominant idea." The same with what has been designated as "control over the memory." The subject is assured that he cannot remember the most familiar thing, his own name for example; and he is prevented from doing so, not by the will of the operator, but by the conviction of the impossibility of the mental act, which engrosses his own mind, and by the want of that voluntary control over the direction of his thoughts which alone can enable him to recall the desiderated impression. The same with the abolition of the sense of personal identity. Now, almost every one of these peculiar phenomena has its parallel in states of mind whose existence is universally admitted. Thus, the complete subjection of the muscular power to the "dominant idea" is precisely what is experienced in *nightmare*; in which we are prevented from moving so much as a finger, notwithstanding a strong desire to do so, by the conviction that the least movement is impossible. The misinterpretation of sensory impressions is continually seen in persons who are subject to *absence of mind*, who make the most absurd mistakes as to what they see or hear, taste or feel, in consequence of the pre-occupation of the mind by some train of thought which renders them unable rightly to appreciate the objects around them. In such persons, too, the memory of the most familiar things—as the absent man's own name, for example, or that of his most intimate friend—is often in abeyance for a time; and it requires but a more complete obliteration of the consciousness of the past, through the entire possession of the mind by the intense consciousness of the present, to destroy the sense of personal identity. This, indeed, we often do in effect lose in ordinary *dreaming* and *reverie*. The essential characteristic of both these states, as of the "biological" condition, is, the suspension of voluntary control over the current of thought, so that the ideas follow one another *suggestively*; and however strange or incongruous their combinations or sequences may appear, we are never surprised at them, because we have lost the power of referring to our ordinary experience. There is one phenomenon of the "biological" state, which has been considered pre-eminently to indicate the power of the operator's will over his subject; namely, the induction of sleep, and its spontaneous determination at a given time previously ordained, or by the sound of the operator's voice, and that only. It is well known that the *expectation* of sleep is one of the most powerful means of inducing it, especially when combined with the withdrawal of the mind from everything else which could keep its attention awake; both these conditions are united in an eminent degree in the state of the biologized subject whose mind has been possessed with the conviction that sleep is about to supervene, and is closed to every source of distraction. The waking at a particular time may also be explained by the influence of expectation. Thus, however strange the phenomena of the "biological"



state may at first sight appear, there is not one of them which, when closely scrutinized, is not found to be essentially conformable to facts whose genuineness every physiologist and psychologist is ready to admit. It is not, however, in any large proportion of individuals that this state can be induced; probably not more than one in twenty, or at most one in twelve. Males appear equally susceptible of it with females; so that it cannot be fairly set down as a variety of "hysterical" disorder.—The lecturer proceeded to inquire, whether any such physiological account can be given of this state as shall enable us to refer it to any of the admitted laws of action of the nervous system; and in order to prepare his auditors for the reception of his views, he gave a brief explanation of those phenomena of "reflex" action (now universally recognized by physiologists) in which impressions made upon the nervous system are followed by respondent automatic movements. The movements which we term *voluntary* or *volitional* differ from the emotional and automatic, in being guided by a distinct conception of the object to be attained, and by a rational choice of the means employed. And so long as the voluntary power asserts its due predominance, so long can it keep in check all tendency to any other kind of action save such as ministers directly to the bodily wants, as the automatic movements of breathing and swallowing. The *cerebrum* is universally admitted to be the portion of the nervous system which is instrumentally concerned in the formation of ideas, the excitement of the emotions, and the operations of the intellect; and there seems no reason why it should be exempted from the law of "reflex action," which applies to every other part of the nervous system. And as the emotions may act directly upon the muscular system through the motor nerves, there is no *a priori* difficulty in believing that *ideas* may become the sources of muscular movement, independently either of volitions or of emotions. Now, if the ordinary course of external impressions—whereby they successively produce sensations, ideas, emotions, and intellectual processes, the will giving the final decision upon the action to which they prompt—be anywhere interrupted, the impression will then exert its power in another direction, and a "reflex" action will be the result. This is well seen in cases of injury to the spinal cord, which disconnects its lower portion from the sensorium without destroying its own power; for impressions made upon the lower extremities then excite violent reflex actions, to which there would have been no tendency if the current of nervous force could have passed upwards to the cerebrum. So, if sensations be prevented by the state of the cerebrum from calling forth ideas through its instrumentality, they may re-act upon the motor apparatus in a manner which they would never do in its state of complete functional activity. This the lecturer maintained to be the true account of the mode in which the locomotive movements are maintained and guided in states of profound abstraction, when the whole attention of the individual is so completely concentrated upon his own train of thought, that he does not perceive the objects around him, although his movements are obviously guided by the impressions which they make upon his sensorium. On the same grounds, it seems reasonable to suppose that when *ideas* do not go on to be developed into emotions, or to excite intellectual operations, they, too, may act (so to speak) in the transverse direction, and may produce respondent movements, through the instrumentality of the cerebrum; and this will of course be most likely to happen when the power of the will is in abeyance, as has been shown to be the case in regard to the direction of the thoughts in the states of electro-biology, somnambulism, and all forms of dreaming and reverie. Thus the *ideomotor* principle of action, as contrasted with the excitomotor and sensorimotor, finds its appropriate place in the physiological scale,—which would, indeed, be incomplete without it. And when it is once recognized, it may be applied to the explanation of numerous phenomena which have been a source of perplexity to many who have been convinced of their genuineness, and who

could not see any mode of reconciling them with the known laws of nervous action. The phenomena in question are those which have been recently set down to the action of an "od-force,"—such, for example, as the movements of the "divining-rod," and the vibration of bodies suspended from the finger; both which have been clearly proved to depend on the state of *expectant attention* on the part of the performer, his will being temporarily withdrawn from control over his muscles by the state of abstraction to which his mind is given up, and the *anticipation* of a given result being the stimulus which directly and involuntarily prompts the muscular movements that produce it.

March 19.—W. Pole, Esq., V.P., in the chair.—J. J. Bigsby, M.D., 'On the Physical Geography, Geology, and Commercial Resources of Lake Superior.'

#### MEETINGS FOR THE ENSUING WEEK.

- Mon. Royal Institution, 4.—'On Insanity,' by Dr. Conolly.  
— Chemical, 8.  
— Statistical, 8.  
— British Architects, 8.  
Tues. Royal Institution, 3.—'On the Physiology of Plants,' by Dr. Lankester.  
— Pathological, 7.—Council.  
— Civil Engineers, 8.  
Wed. Royal Institution, 4.—'On Insanity,' by Dr. Conolly.  
— Society of Arts, 8.—'On Non-Metallic Mineral Manufactures,' by Prof. D. T. Austin.  
— Literary Fund, 8.  
— Geological, half-past 8.—'On the Soils covering the Chalk of Kent,' by Mr. J. Trimmer.—'On the Tertiary of Belgium, and their British Equivalents. Part II. The Lower Tertiaries,' by Sir C. Lyell.  
— Botanical, 8.—Exhibition.  
Thurs. Royal Institution, 3.—'On the History and Practice of Sculpture,' by Mr. R. Westmacott.  
— Society of Antiquaries, 8.  
Fri. Royal Institution, half-past 8.—'On the Allotropic Changes of certain Elements,' by Mr. B. C. Brodie.  
— Philological, 8.—Anniversary.  
Sat. Royal Institution, 3.—'On Points connected with the Non-Metallic Elements,' by Prof. Faraday.  
— Botanical, 8.  
— Medical, 8.

SCIENTIFIC GOSSIP.—In the course of a lecture on the subject of public health, delivered in March last at the Conservatoire des Arts et Métiers, in Paris, Professor Payen, referring to the alkaloid strychnine, revived an old story, that this substance was manufactured in France, and sent over to England to adulterate bitter beer. Such a statement could hardly have been received even for a time in England were it not notorious that many of our inferior beers are adulterated to a fearful extent. One of the main causes of the greater consumption of bitter beer seemed to be, that there was less opportunity for "doctoring" it than with the sweeter and thicker forms of porter and ale. It was therefore not to be wondered at, that when this announcement of the Professor's was made public in the papers, it excited much attention and anxiety. Although there are *a priori* reasons that would have rendered it highly improbable that so powerful a poison as strychnine could be used to adulterate food without detection, the public are indebted to Mr. Allsop, one of our largest bitter ale brewers for furnishing them with the means of detecting any such adulteration, and of so demonstrating that his own beer at least contains none of this deleterious agent. When M. Payen's announcement was made, several of our daily and weekly contemporaries took up the subject; but as time was precious, Mr. Allsop commissioned Professor Graham, of University College, and Dr. Hoffmann, of the Royal College of Chemistry, to report on the subject. The labours of these two distinguished chemists have resulted in the discovery of a test delicate enough to detect the thousandth part of a grain of strychnine, and of a means of separating this agent from any form of beer in which it may be contained. The mode of detecting the strychnine is, to moisten the powder with a single drop of undiluted sulphuric acid, and then to add a small fragment of chromate of potash. The moment the latter comes in contact with the liquid, a beautiful and most intense violet tint is speedily diffused over the whole liquid, which disappears entirely again in a few minutes. This effect, however, is not produced when organic matter is present,—hence the strychnine must be first separated from the beer, which, if any is present, may be obtained by adding to the beer animal charcoal. This substance takes up the strychnine, which may be afterwards dissolved up by

spirits of wine. The solution, on being distilled, leaves the strychnine in a solution of a watery fluid, which is treated with potash, and afterwards with ether. The ether holds in solution the strychnine in a state sufficiently pure to be detected by the test. Although by this process a half grain of strychnine was easily detected in half a gallon of beer, no one of the specimens of beer which were examined by Messrs. Hoffmann and Graham—from bond, hotels, and other sources—contained the slightest trace of the deleterious agent.—It appears from inquiries directly put to M. Payen by the English chemists, that he had no other authority for making his statement than that of the late M. Pelletier, a manufacturer of organic products in Paris, who ten or twelve years ago had a large order for strychnine which was sent to England, and which he was informed was employed to complete the bitter of certain kinds of beer. We cannot but think that M. Pelletier was misinformed; and the large quantities sent to England may, we think, be better explained by the fact, that about ten or twelve years ago it was recommended in various diseases by some members of the medical profession, and given more extensively at that time than its virtues have since warranted. Even M. Payen, in the lecture which has excited so much attention, expressed his conviction that the fraud had now ceased.—The result of this inquiry is very interesting in a medico-legal point of view, as it shows what little chance fraud and vice have with the advance of science in the present day. Every investigation of this kind is a premium on honesty, and a "discouragement," to those who expect to live by deceit.

#### FINE ARTS

##### ROYAL ACADEMY.

WE concluded our notice last week with the name of Roberts, and cannot recommence better than with that of his colleague and compeer Stanfield. These two eminent landscape painters were educated in similar schools; a common early training and practice of painting on the largest scale, and with rapidly drying pigments, gave to each their characteristic mastery over material, readiness of hand, breadth of treatment, and clearness of touch and colouring. An analogous freedom was produced in Venice of yore by the practice of covering large surfaces with fresco painting, where splendour and effect, the proposed ends, were obtained by acting on principles diametrically opposed to finical pettinesses and curiosities of the brush which require the lens and microscope to make them appreciated. The successes of Roberts and Stanfield, Cooper and Thorburn are the best answer to Haydon's axiom—or paradox—"that no one who has ever painted stage scenery, coach panels, or miniature, can attain to the higher branches of Art."

Mr. Stanfield, like Mr. Roberts, contributes only three pictures,—like Mr. Roberts's, varied in style and in subject. *The Port of La Rochelle* (No. 190) is painted in his usual manner, and with much force and truth. A little more air might be desired. It does not pretend, however, to imitate the sleepy sunshine or hazy atmospheric tints of Claude Vernet, the Port-painter of France;—there is sterner stuff in this faithful study of real nature. A breezy day has been selected,—a fresh surf breaks in the foreground entrance to the harbour,—the sea is busy with boats and buoys with which sailors—vehicles of bright colour—are occupied,—in the background a Spanish brig under full canvas sails out, her red and yellow national flag telling upon the dunish sky. The details to the left of the picture deserve especial attention. The boiling back water contrasts with the still and deep port channel,—a prominent watch-tower is capped with one of those conical spires which characterize French architecture,—the bank or quay beneath is well covered with marine objects and incidents, groins, pailings, decayed boats, &c., closely observed, and conscientiously represented. The imitation of material is perfect. Firmly fixed piles and posts are opposed to the tossing, moving breakers,—and the timber and wood-work tints are varied. The portions subjected to the action of water have

undergone a sea change, and look saturated when compared to the high and dry craft. The narrow entrance into the harbour is guarded by two outworks:—one, a mediæval castle, is warmly lighted up, and is the key of colour in the picture,—while the plainer martello tower is kept down. The vista of the port is terminated by a distant church,—and a bluish horizon is spread over the inland background.—This picture is an excellent sample of the master; one who, if he does not aspire to the highest imaginative regions, knows always his power and its extent, and seldom goes beyond his depth, or fails to accomplish all that he intends and undertakes. In the *Port of Baia* (48) he has looked at Italy more with the eyes of Lorraine. In the distance a still bay sleeps in the sunshine, while a massive castle gives an interest to one of the hills which melt into the blue air. Above are towered up clouds of a more Wilsonian form. The tongue of land, a plain with a copsey bank which forms the centre of the subject, strikes us as less interesting,—and the water brought in front as a little cold. The foreground is carefully studied,—especially the capitals and ruined fragments of architecture. Figures are placed on each side of a deep, silent, clear pool—to the left a woman in local costume with her pitcher faces a bandit or rustic keeper,—with both of which we could have dispensed. They destroy repose,—and by giving a wrong scale injure the general size, which already had been obtained by a smaller shepherd placed nicely on a knoll. Nor would Claude have introduced the very large rock to the right, English in form and in foliage,—which our artist probably destined as a backbone to his picture, and to supply that want of vigour sometimes found fault with in the too soft, melting pictures of the Italian. *Citara, in the Gulf of Salerno* (500), is delightful. Here, Italy is treated by Stanfield himself. Peasants track a road by the sea-shore overhung with rock and creepers and emerging from a machicolated watch-tower; a bright ray lightens up the village behind, while the rugged mountain coast of Amalfi looms in the purple mist of an approaching thunderstorm or Mediterranean squall. The breakers and boats are touched with true local colour and spirit.

Mr. Linnell likewise contributes three pictures,—painted with his usual richness and impasto. The subjects are simple rural incidents, taken at different periods of the year and day. They are conceived with close but poetic observation of Nature, and treated in a manner that proves this artist's acquaintance with Reynolds, Gainsborough, and Murillo. When closely examined, a little more delicacy of touch and a finer, lighter finishing of foliage—such as Creswick gives—might be desired; but much of this comparative heaviness disappears in the general effect, when the pictures are seen from the distance that the artist intended. *Barley Harvest* (400) is a favourable specimen of Mr. Linnell's soft, rich colouring. The warm rick which labourers are piling up, with a dark clump of trees, are opposed to the very orb of the setting sun, which incarnadines the clouds, that blend as they melt into the purple of fast approaching twilight. The tints are somewhat violent in the crimson and leaden tones; we could wish also that Mr. Linnell would give to his clouds—occasionally too fleecy and solid—forms somewhat lighter and more floating and an atmosphere more vaporous. The forms of the busy harvesters tipped with colour tell up well,—and the general flat lines are skillfully broken by the sky and trees. *A Timber Waggon* (456)—the vehicle laden with mossy logs—is halted in a deep lane. The horses, whose colours contrast, stand in the natural attitudes of resting and feeding, until a group of workmen—somewhat confused—shall have moved up more felled trees. A round wooded hill is enlivened with gleams,—while the chief light is thrown on a sandy gap. The large tree to the left is conscientiously studied, with its veiny branches and variegated foliage. This picture is painted with much warmth of glazing, impasto and solidity. *The Sear Leaf* (45) represents men binding copse figgots in the fall of the year, when the trees are all but stripped. The sun, however, still sets warmly,—and April clouds hover above. The light plays about the picture:—

whose mellowness and roundness are enhanced by the northern, bright, but cold sun and sharp shadows of *Barnard Castle, Durham* (46), which, accidentally, is hung next to it. Mr. Blacklock has evidently studied the Cumbrian climate and colour:—the pollard trees on the green slope under the Castle are closely copied from Nature. His drawing is precise,—and the chequered lights on the distant hills are very local.—*Blea Tarn* (151) is pleasing and true. The little lake, deep set as a Naiad's eye, is full of repose.

Three pictures—a favourite number, seemingly, this year with our landscape painters—are contributed also by Mr. Creswick. *The Sunset Hour* (111) is a simple subject, consisting of a dilapidated well-painted mill placed on a knoll over a sedgy river bay, with a bank and elegant trees. The general forms are somewhat lumpy, and the colour is uniform and tame,—but the sentiment of stillness is well expressed. *The Road to the Village* (238) is treated with equal simplicity and quiet. A chequered light plays on it,—to the left is a tumble-down Hobbema barn,—while some feathering trees and a peasant girl resting on a stile complete the country scene.—No. 242 is a somewhat more ambitious theme. The moon rises over a mountain lake just as the last sunset is blushing on the peak of a snow-capped height, and the evening star peeps out of the firmament “like an eye.” A broad purple warmth is thrown on the shadowed hills, and a fresh air curls the ripples. A character of loneliness is strongly marked. We could have wished the water breakers had been less woolly and somewhat lighter,—and we consider the stones in the foreground as injurious both in size, in form, and in position.

Mr. Lee is more liberal in his contributions,—exhibiting eight pictures, in his usual manner. They make no pretence to warming the imagination by poetry or winning the eye by colour. These literal transcripts of common English nature are generally painted with much truth, and no affectation. Since the days of Horace it has been difficult to express the common-place with propriety, either with pen or with pencil,—and in these pastoral representations and prosaic occurrences we here and there trace carelessness of hand and poverty of mind. An *Avenue at Athorpe, Northamptonshire* (7) is the repetition of this artist's former well-known Devonian subjects. Here we have the same line of road and the same rows of trees,—the usual black horse contrasts with a white one,—and the same gleams fall on the same green hills. The heap of raw barked logs to the left are anything but satisfactory in form, tone or detail. *Evening in the Meadows* (80)—a joint production of Messrs. Lee and Cooper—is painted with more of a Berghem tone, and with richer browns and greater pains-taking. The broken foreground and palings, the shady pool, the ruminating brown Devons, are such as are to be seen every day near Crediton or Exeter,—bucolic and unpretending, it is true. *The Road across the Common* (135), by Mr. Lee alone, offers another group of trees with gnarled stems and trunks,—more sheep feed on sunny fields,—and another black horse and another white one enjoy the cool pellucid pool in the foreground. The interest of the subject lies in the truth with which the homely nature is depicted. *Mountain Scenery with Cattle* (302), another joint production of Messrs. Lee and Cooper, exhibits their weak points rather than their strength. It is cold, careless and commonplace. A wooded knoll rises in front above a lake; a range of hills slope down to the centre point, repeating over and over very ordinary forms. The best point is a passage to the left with cattle, which emerge from a clump of trees, and come down to the very edge of the water. This joint picture on a large scale contains a disproportionate amount of result. It is thin, diminutive, and hastily painted. What is worth doing at all should be done as well as possible. On the whole, we prefer Mr. Lee when single-handed. *Looking down Glenorchy* (423) is painted on a smaller canvas and has larger interest. This faithful transcript of our mountain nature is full of daylight. The green vale, purple hill and heath, the chequered sky—here bright, there cloudy,

and with gleams and shadows playing about—with a covey of grouse in the foreground, identify the lake and moor. No. 490 brings before us a white forest residence in the same vale, hemmed in with hills of an unpleasing form,—portraits, no doubt. A passage of rocks is fine, and well painted. No. 506, taken in the same locality, gives a crag hanging over a middle distance of broken wood-clad heights; beyond rise a jumble of mountains, whose greenish slopes are flickered with purple shadows. No. 571 presents a true and pleasing view of the *Loch Dochart, Glenorchy*. The sentiments are, barrenness and solitude. The lake itself might be the clear cold bath of Diana,—no mortal step breaks the stillness,—the timid deer come securely down to the water. All the local details are very carefully represented,—the boulder rock and sedges, the treeless slopes and slaty mountains. Above, a cold moon hangs half formed in the quiet sky. Here, Mr. Lee has taken proper pains,—and has succeeded in all that he aimed at.—We are not partial to joint productions, however authorized by great examples in Holland and elsewhere,—and have always preferred the unalloyed landscapes of Claude, Hobbema, and Wilson to those in which the figures and animal life have been introduced by other hands. A perception of colour seldom entirely coincides in any two persons,—as each individual sees through a spectrum of his own. No precise standard of relative optical exactness has ever been settled,—and sight, like sound, is not easily to be defined by words. In these conjoint performances there is generally a something wanting to perfect unity of conception, touch, and tone,—a want that jars even where the theme of the duet is pitched on the lowest scale—where beasts are made principals and man is degraded to an accessory. No pastoral simplicity, no fidelity of transcript can redeem the bucolic bathos. We soon tire of “cows in ditches.” Mr. Sidney Cooper—who never has failed on the score of over-refinement—has lent but feeble aid to Mr. Lee,—and we prefer him also when alone. *A Grazer's Place in the Marshes* (343), painted with Cyp in his mind's eye, is among his best works.

Mr. Abraham Cooper does not increase in force with advancing years. On this occasion he repeats his well-known Marston Moor rout and personal encounters. Thus, in Nos. 44 and 155, the red-coated cavaliers of Charles succumb to the buff-jacketed ironides of Cromwell. No. 91 is the portrait of a grey horse with a flat shed,—No. 98, the portrait of a black ditto, without the shed. Such things, however pleasing to fox-hunters, dragoons, and owners, adorn the mess-room better than the Academy. Nor did either the wit or the art of *Startling Intelligence* (104) strike us. Surely the wiry head of a Scotch terrier reading an advertisement of a “Dog lost,” with a pipe in its mouth, is more suited for the kennel than for the gallery. *The Butcher Boy* (355) is an adequate transcript of humanity raised one step above the animal. No. 152 is also in the slaughtering line—“*The Arabs surrounded and fiercely assailed the caravan, and killed the attendants, not sparing one of them.*” A blue heaven, with a roll of long heavy verdigris clouds, hangs over as dreary a desert,—in which a struggle takes place between the marauders and the passengers. The camels are hideous,—and a black slave is true to deformity. The subject is treated exactly as *Eden* and *Horace Vernet* would not have treated it,—with pen or with pencil.

To pass on to pictures in which man takes his proper precedence.—*The Parting of Lord and Lady Russell*, in 1683 (14), by Mr. C. Lucy, arrests deserved attention from the feeling thrown into the treatment of this real tragedy of high life. This artist, fully imbued with the history of our Civil Wars, Commonwealth, and troubled after-times, has dealt with the marked incidents with great pathos and simplicity. In this large specimen, the scene is laid in the cell of the noble sufferer,—and the moment chosen is, when the wife, soon to be a widow, looks her last farewell ere she departs. The interest is concentrated in these two principal figures,—every accessory is kept down and subordinate in colour and importance. A chair, a table with the consecrated elements, and



a Bible—a clergyman (Dr. Burnet), half seen, and turned aside in the recess of a window—these are all. The human inmates of the bare dungeon furnish subject and sadness sufficient. Lord Russell, dressed in black, and somewhat after the burgomaster costume so well painted by Van Helst, is seen in profile, and clenches his wife's hand with both his own "which soon must be cold." She is about to leave him in silent agony, and holds—spasmodic action in her arm—the half-opened door which when she passes, she shall never look upon him more. Her head is uncovered, her countenance wan and worn, her eyes tearless but deep set in dark circles, expressive of mental and physical suffering. Her crimson silk and somewhat gaudy drapery is opposed to the mournful garb of her lord, and relieves the general sordidness of the prison.—In No. 527 Mr. Lucy represents a scene of humbler but touching interest from Mr. Tennyson's "Dora." The obdurate father, clad in yeoman attire, is seated at his untasted meal. His appetite is gone. A plucked flower fades at his feet. A young woman in black, to whose apron the child clings, pleads the cause of one who hides her face behind. The interior and furniture are carefully painted. A picture of a prodigal son tells the story, and the bright sun in the farm-yard outside contrasts with the cheerless interior.

Mr. Lucy's larger picture is enhanced in truthfulness and treatment by the bed of peonies, poppies in corn, beside it—*The Battle of Meenice* (13), by Mr. Jones. The parti-coloured Beloochee crowds, the camels, the elephants, the turbans, &c. convey a sufficient idea of the multitudinous Xerxes' armies of India, and of the pomp and circumstance of Oriental campaigning,—but the stern reality and tug of war are wanting. The idea of a review, a parade, or a sham fight is suggested—which General Napier composedly directs from a knoll in full sight, and within half-pistol range of the enemy, where he could not have escaped five minutes. The picture has a Watteauish effect,—such is the lack of smoke and of "villanous saltpetre." Assuredly Mr. Jones, with all his military antecedents and predilections, has over-dressed and over-pipeclayed his combatants. No lips are begrimed with cartridge—no uniform stained by wounds, weather, wear and tear. The picture is feebly handled, with uncertain touch and without self-confidence. No drummer boy in Mr. Jones's studio aroused martial energy with spirit-stirring tattoo, as is said to be the case with Horace Veret, "le peintre grenadier de France," when he is dashing off his battle-pieces. We fancy that Sir Charles Napier did not fight as Mr. Jones has painted him,—although according to the catalogue "the documents relative to the operations were supplied by the general himself."—The reading of this, that and the other long explanatory particulars affords constant occupation and gratification to daily spectators,—who thus comprehend many subjects, and compare the text with the representation. Strictly speaking, this literary assistance partakes of the character of the labels and inscriptions of mediæval and imperfect Art,—and, as a picture should tell its own story, may not be quite legitimate. Custom, however, has sanctioned the poetical quotations and prosaic narratives with which these dry catalogues are larded,—and the usage may be pardoned in consideration of the amount of useful and entertaining knowledge afforded to the many, who can only sympathize with what they understand.

There is, however, no necessity for explanation nor any difficulty in understanding *A School Play-Ground* (60), by Mr. Webster. Here there is no mistake in jollity let loose, or in the mimic war of football and pegtops. Had the artist been head master of Eton, he could not have more thoroughly studied and mastered the happiness of boyhood when tasks are over and play-time is come. Here we see the real business and intense occupation of bold merry youngsters to whom taxes and cares are yet unknown—who are sons, not fathers—whose merry hearts, undamaged constitutions, digestions and skins are indifferent to the wet or dry, the heat or cold. Mr. Webster in his clear touches, finish and fidelity rivals the Dutch school,—just substituting boys for boors, sport and frolic for coarseness

and vulgarity. The deserted old school is seen at the end of an avenue through which the chequered daylight plays. The centre is filled with the rush, the "hot," fierce football struggle, with fists and feet, kicks and blows, shins and highlows. More in the foreground the battle of the pegtops is waged. A gentle aristocratic lad is contrasted with a scion of the rougher democracy who meditates the destruction of spinning box. All the mysteries and anxieties of the craft are depicted in the little groups;—all are boys, but varied in costume and in expression. Aside, a mother kisses her son escaped from the scuffle,—which his father rather regrets. The hardest mariners are formed in the roughest seas,—and the school, a miniature world, rubs out the petticoat and the nursery. Marbles—"taws and alleys"—apple-dealing with the old woman—balance the other side, on which a studious youth—book in hand—looks somewhat wistfully. The nice little daughter of the Goody contrasts in sex and in colour. One person we miss, to whom this holiday is greatest,—the pale over-worked usher.—No. 153 is another of Mr. Webster's telling pictures, which come home at once to every spectator, learned or unlearned. *'A Letter from the Colonies'* exhibits a family group. A father, mother and daughter are assembled in a humble room—quiet, clean and tidy; a rustic post-deliverer hands in a letter, evidently from distant parts—as we gather from the heavy postage which is reluctantly counted out of her bag by the thrifty housewife. Her cheery good man, sitting opposite, is examining the writing at arm's length,—for his eyesight begins to fail, and his spectacles are on the table near his Bible. Meanwhile, the buxom brisk daughter, looking over him, has guessed the writer—an absent brother, a cousin, or may be a lover. The subject is quietly and cleverly worked out. The ages, sexes, and occupations are well contrasted, and the colours are artistically balanced.—In No. 597, Mr. Webster presents us with two autumn-haired sisters playing with their spaniel in a field near the sea and a wood. Without having particular claims to beauty, they are quiet, nice girls. The texture, tone, and material of the muslin are marvellously painted.

Of the foreign contributors, Mr. Winterhalter is decidedly entitled to the prize for his *Florinde* (285). Here, a little explanation might have been useful. Spanish students and readers of the *Romancero* will be somewhat surprised to learn that this Frenchified Mademoiselle Florinde, attended by a bevy of nine beauties, grouped in a forest, and half naked, over a still glassy pool, is the Florinda—the La Cava,—whose fatal charms led to the downfall of Roderick, the last of the Goths. If ballads are to be believed, Roderick beheld from his rock-built castle the fair maiden in her solitary Moorish bath, on the banks of the treeless turbid Tagus at Toledo. In the representation before us, the crowned monarch peeps out of a verdurous gap on the queen of beauty, who is distinguishable by an armlet. Mr. Winterhalter, the countryman of Depping, Herder and Huber, so learned in Hispano lore, has been led astray by the judgment of Paris, where this picture was conceived and painted,—in the city of M. Thiers and of Lamartine, where historical verities are held cheap when pitted against effect, and are only pitied, *tant pis pour les faits*. This subject trends on tender ground. It is difficult to avoid outstepping the modesty of nature when so much female beauty of form and nudity are dealt with. Here, however, the Miltonic purity of the artist's mind has elevated the exponent. It is a picture of very great merit; the models are elegant, and drawn with learned and decided outline,—the forms are fascinating without being improperly suggestive,—the faces are charming, with much beauty of feature, and somewhat sister-like in family likeness. The colouring is gay,—every possible tint is enlisted in the rich draperies. They are varied as the artist's palette. A warm light plays about everywhere; and the flesh glows,—although wanting in the nature of Etty and of our English painters, and rather such as French artists admire and aim at. The picture has been pronounced hard and tea-boardy—and akin to the snuff-box painting of Stobwasser. The accidental hanging of the pictures near it produces

some chromatic dislocation. On each side are placed two full-length portraits of ladies in white dresses.—No. 277, by Mr. J. Sant, is an arch and playful girl in a conservatory, with a flower-pot,—with draperies well and distinctly painted. That opposite, No. 290, is the portrait of *Viscountess Hood*, by Mr. W. Boxall. It also is in white. The landscape and costume are a little uncertain,—but the head is effective, and truly English.

Directly above 'Florinde' is placed *The Magdalen* (286), by Mr. H. W. Phillips. This is a solemn subject, and seriously and thoughtfully treated. The desolate penitent—not macerated, however—is half-clad in sackcloth, and crouches alone on a dark grey rock overlooking a gulph and the Hill of Calvary, where a single gleam lights up the Cross. The general tone is subdued, and a bluish green is perhaps over prevalent;—but the sentiment aimed at and obtained is ascetic, and is based on a study of the devotional Spanish school—especially of Zurbaran.

#### Architectural Drawings.

The restoration of architectural drawings to their wonted locality is attended with circumstances which betoken more of grudging concession than of graciousness. In the first place, the room hitherto especially designated the "Architectural Room,"—indicating it as the property of architectural exhibitors, others being looked on as intruders there—is now termed the "North Room." This change of name for the apartment itself is but a trifle,—still it helps to mark the feeling of the Academy towards one of the arts which it professes to foster within its bosom. Of that same North Room exactly one-half is now appropriated to oil paintings. Even to that fact we would not very particularly have objected if the partition of space had been differently managed, by assigning the upper half of the walls to the pictures. Then, if there be no objection to putting pictures generally along with architectural drawings, still less should there be to associating those productions of the former class which are architectural subjects with architectural drawings. Nor do we understand why of two views perhaps of the same building one shall be regarded as belonging to a higher branch of Art merely because it happens to be executed in oil instead of water colours, while the other, even if it be the more artistic and the more truthful work, shall be coldly commended as merely a drawing.

The four members who now represent Architecture in the ranks of the Academicians we must call either apathetic or treacherous to the cause of which they have charge. Not only do they contribute nothing to the Exhibition themselves, but they suffer every slight and indignity to be put upon each of their fraternity as do. They have now surrendered up—quietly, for all that appears—one half of the line to the oil painters,—aye, exactly a moiety of that exceedingly limited space on the walls within which alone architectural drawings can be seen as they ought to be.

One fault is repeated every year by the Academy—the preposterous one of hanging up architectural drawings where they cannot possibly be inspected. Speaking within bounds, not above one-third of the subjects of the kind whose titles are in the Catalogue of the present season can be seen so as to be at all understood. In one place there are no fewer than eight rows of frames reaching from floor to ceiling,—the smallest being selected for the lower and the uppermost ranks. As far as this portion of the collection is concerned, the Catalogue is little better than a bill of fare to a Barmecide's feast. Of the majority of the subjects there named any examination is utterly out of the question. Many are not even to be found out at all. In more than a single instance, about ten consecutive numbers in the Catalogue refer to what are invisible on the walls, their frames and glasses excepted; and among these were some with which we were desirous of becoming better acquainted—though it may be, that we have lost little by not doing so. We wanted to see, for instance, the *Idea of Improved Duellings for Clerks, Professional Men of Moderate Means, &c.*, (1202);—also, Mr. Vose Pickett's *Combination of Types in his System of Iron Architecture* (1206). This

must be a curiosity if it at all resembles his design for the Army and Navy Club House.

Of the comparatively few designs here that can be properly viewed, there are yet fewer that are striking for their originality or for any other merit. This is the less to be wondered at because most of those who have hitherto been the ablest contributors to this department are this season absentees,—some perhaps in consequence of having sent their designs to the Architectural Exhibition. We recognize, however, one drawing which, notwithstanding its having been pre-exhibited in the latter place, has found its way into the Academy.

Four general remarks have extended to a tedious length, it is because we have scarcely anything else to say. The truth is, that an exhibition such as that to which the architectural collection in the Royal Academy is now reduced scarcely invites, or justifies, deliberate criticism. We confine ourselves therefore to expressing a hope that architects will, now that they are all but actually expelled from the Academy, withdraw from it, one and all, and give their hearty and undivided support to the Architectural Exhibition. Oil and water do not, it seems, coalesce amicably at the Royal Academy,—which piques itself, as the *Westminster Review* has observed, on being pre-eminently *unctuous*. In the opinion of the Academy, it would seem as if Art were concentrated in oil.

#### NEW SOCIETY OF PAINTERS IN WATER COLOURS.

LET us now speak of the landscape portion of this Exhibition. Among those who have the most largely and successfully contributed to it is Mr. Davidson. With some modifications, the comments on Mr. Haghe offered a fortnight since would serve for praise and protest as regards this clever artist. At the very antipodes to Sir George Beaumont, with whom a "brown tree" was a necessary ingredient in every landscape, Mr. Davidson has successfully grappled with the monotonous and profuse verdure of July, and has given us landscapes almost as monochromatic as if the emerald had fitted out his palette. It is true that this dexterous management of a tint till of late avoided is in our painter accompanied by a certain heaviness of style which makes us sometimes long to emerge from one of his close lanes on one of Mr. Cox's heaths or harvest fields, where the fresh wind is blowing so merrily,—but this peculiarity is not fatal in amount. Meanwhile, we may specify the landscapes numbered 5, 75, 158, 210, 224 as among the most pleasing of Mr. Davidson's numerous drawings. The truth of the drawing in *Earlwood Common* (171) makes us mention it singly, though it is small in scale and trifling in subject compared with other works exhibited by its draftsman.—If our hint be taken in good part, and if ease of hand and variety of tone can be added to the excellent qualities of which he has already proved himself possessed, Mr. Davidson may rank far higher even than he ranks at present.

Mr. Vacher's Italian landscapes, which are among the "crown jewels" of this Exhibition, have the true tones of Italy,—but a triteness of surface and tameness of texture which seem to us at variance with the scenery of that land as we know it. There, the amount of harshness in Nature is nearly as large as its richness. The soil is arid—frequently fantastically cleft and coloured by volcanic influences—the trees are as often stern as they are smiling—such harsh, solemn, and muscular "syllans" as stone pine, cypress, and Spanish chestnut marking the landscape in profuse admixture with walnut, plane and elm. We are not smoothed into forgetting the want of turf by the clothing which vine and olive, though picturesque as an underwood, give to the hill-distance or the lake-margin. In the sky all is harmony and fascination: on the earth the contrasts are not seldom fair because they are forcible, nay fierce,—and in place of being harmonized, they are exhibited in all their native force by the ruinous and neglected state of architecture ancient and modern, and by the rude processes of tillage. Yet the universal humour in modern Italian landscape is towards Arcadian smoothness and suffusion, and among those who adopt and carry it out Mr. Vacher is a

happy adept. His *Italian Afternoon* (115), and yet more his scene from the *Riviera de Levante* (180), will fully bear out our assertion. His *Sicilian Morning*, again, (235) is attractive in right of its subject, to which the architecture of the building gives an Oriental aspect. How various is the glory of the South! The characteristic drawing in question recalled to us, by the force of contrast, other buildings by the Mediterranean: such, for instance, as the grim, square, almost Cyclopean watch-towers, and the ancient stronghold of the Odescalchi family, betwixt Cività Vecchia and the Eternal City which so arrest the pilgrim's fancy even though his heart is set on Rome.—The large Italian landscape, *Pallanza on the Lago Maggiore* (54), by Mr. J. L. Rowbotham, jun., is almost as glowing as Mr. Vacher's drawing, while it is less surfeiting, because it is handled with less of timid richness. The great Italian landscape painters, such as Rosa and Titian (whose backgrounds justify his being claimed as an example) were never finical nor monotonous.

We must not, however, loiter longer among readings of the picturesque nature of Italy,—but return to "the sweet shady side of Pall Mall" and its liberal display of English, Scottish and Welsh scenery. *Apropos of shade*—such shade "of melancholy boughs" as we find in New Forest and Windsor Great Park, such as gives its peculiar richness to the view from Richmond Hill,—we must commend Mr. Bennett as one who manages English forest scenery with great, and not too great breadth and skill. He might, perhaps, not have adopted his manner if Mr. Cox had not shown him the way,—but he has not yet been seduced by the command of freedom into that "too much liberty" to which allusion was made a fortnight since when we spoke of certain subjects as treated by the elder water colourist. Yet a caution may be given to Mr. Bennett to beware of a certain monotonous rankness of touch in foliage noticeable in his less laboured landscapes, which belongs to the receipt-book of the drawing-master rather than to the sketch-book of the artist. He is excellent in his *Distant View of Windsor* (24), *Glen Nervis* (80), *In Richmond Park* (87), *The Llurgly, N. Wales* (120), *Stream in North Wales* (211),—but in other drawings that could be named there occur patches of tree-work that in their want of character and expression approach the tapestry-worker's type. With Mr. Bennett must be praised Mr. McKean and Mr. Collingwood. That the former has made good use of his time in the Principality more than a good half-score of drawings attest. His leaning is towards an occasional inkiness of tone,—vide his *Stream from the Mountains* (68), which, though true enough to one air effect in northern hill-countries, makes the pictures distinguished by it unpromising and dreary. When Mr. McKean gets from under the cloud of this gloomy mood, he is a pleasant and forcible recorder of natural things. Thus, we are inclined to prefer his small drawing, *Waiting for a Shot, Windsor Park* (223), slight though it be, to many of his more elaborate and larger productions. Of Mr. Collingwood mention was made in a former article, as an in-door painter of old rooms and furniture. He succeeds also (though less eminently) in other subjects,—as his drawings (33), (45), and other versions of buildings and landscapes bear agreeable testimony.

Miss Fanny Steers is not afraid of air, or sunshine, or bright colours. Heretofore we have met with her principally in sketches of cliff and sea-shore scenery; but this year she seems to have taken kindly to the inland beauties of England. We do not recollect a landscape from a female hand better in style than this lady's *Leckhampton Church* (169). The glow of sunset is over the whole quiet scene, without any of those yellow, or crimson, or azure tricks by which the holiest hour of the twenty-four is so often made theatrical when the painter attempts to deal with it. Very bright and truthful, too, in a tone totally different, is Miss Steers's *Temple Creek, Great Marlow* (238). Here the bright blue of sky, given again in the lily water, and the fullest green of Summer just after the gold of Spring has passed off the bough, have not been shrunk from. The herbage and the foliage are marked with as much spirit as versa-

tility. Miss Steers shows her progress if only by the variety which she commands.

One paragraph more is needed to commend the delicate yet not feeble drawings of foreign towns by Mr. Howse:—among which *At Honfleur* (287) is one of the best,—Mr. Hardwick's spirited Swiss landscape, the *Aar at Untereen* (108),—and the rougher and more vigorous prospect of *Abberville* (226), by Mr. J. S. Boys, in which the coarse texture of the drawing paper on which it is painted is disadvantageous to the effect, giving almost an air of affected ruggedness—that worst of affectations. Our last word shall be to name one of the best exhibitors, Mr. J. S. Robins. Without in the slightest degree overstepping the modesty of water-colours, or loading his paper with those fatal opaque pigments which sometimes begin to perish and fall ere the work has been taken home to its possessor, his river and sea pictures have very nearly as much air and distance, without lightness or poverty, as the pictures in oil by our English Vandervelde.—Mr. Cooke.—Here we must bring our notes to an end.

**FINE-ART GOSSIP.**—The testimonials of a nation's gratitude to the great non-finality statesman, Sir Robert Peel, are beginning now to take those visible forms of embodiment for which that gratitude appealed to the Arts of the country that Sir Robert loved to foster, as he did all the other elements and signs of its greatness. The first statue to take its place on its pedestal is that which Mr. Noble was commissioned to execute for the town of Salford. On Saturday last the ceremony of inauguration in the Park which bears the honoured name of Peel took place, in the presence of thousands of all classes of the people:—when the monument was formally handed over in the name of the subscribers to the corporation,—whose mayor accepted the trust in the name of his colleagues and successors with a solemn pledge that it should be carefully kept. This statue is to a great extent the tribute of what is emphatically called the People. It was stated, that upwards of nine thousand of the working classes subscribed their mites towards its erection in testimony of their gratitude towards Sir Robert for his share in cheapening the necessities of life. In the last record which we possess of Sir Robert Peel's sentiments and wishes he repudiated for himself and his family all recognition of his great services by such tinsel honours as statesmen in general so much covet;—but these free-will offerings of a people's love and respect are amongst the honours which he had not the right or the power, and would not have had the wish, to repudiate. It was well observed by Mr. Brotherton that such monuments can render no service to the illustrious dead,—their object is to teach important lessons to the living.—The colossal statue modelled by Mr. Behnes for the town of Leeds has been cast in bronze by Mr. Robinson of Pimlico,—who has introduced into the operation a change of great value. The plan of casting in several pieces, hitherto pursued, has involved—or at the least risked—a sacrifice to some extent of the sculptor's contours and proportions. Mr. Robinson has succeeded by means of a new composition in making the casting a single act,—and Mr. Behnes's "Peel," thus reproduced, is the first and very successful result of his improved method.—Preparations are making for casting in the same foundry and by the same process Mr. Bailey's fine statue of the same statesman recently completed for the town of Bury in Lancashire.

The Lords of the Committee of Privy Council for Trade have given notice, that they are willing to assist, so far as the means at their disposal permit, in establishing elementary drawing classes in connexion with existing schools or otherwise in various localities, with a view of diffusing a knowledge of the elementary principles of Art among all classes of the public, whether artisans, manufacturers, or consumers, and of preparing students for entering the schools of ornamental Art, heretofore known as Schools of Design.—Towards aiding the establishment of such classes or schools they are willing—"1. To appoint a competent master, and to guarantee the payment to him of a certain income for



a fixed period, in case the fees to be derived from the instruction of the scholars should not suffice to pay the master's salary.—2. To lend suitable ornamental drawing copies, models, coloured examples, and books.—3. To furnish samples of drawing materials, such as black boards, drawing-boards, paper, slates, chalk, pencils, &c., and to give such information as will enable the managers and scholars to obtain those materials the readiest way,—on the following conditions: 1. That a committee of management be formed, either by corporate or parochial authorities, or persons engaged in schools of any description, or by persons interested in the subject, or that a responsible person come forward, who must engage to provide, keep clean, warm, and light a suitable room, at their own liability; and to give the names of not less than twenty male or female scholars who will attend the school, if opened, for a period of not less than three months, at a payment of not less than 6d. per week each scholar. 2. That such committee shall be prepared, at the request of their Lordships, to return the examples, &c., lent to them; that they will collect, and account for, the fees from the students, conduct and manage the school; provide for stated and periodical visits of inspection by members of the committee; be responsible for the attendance of the master; contribute some portion, at least, of the fees received towards his salary; dismiss him for incompetency or misconduct, reporting the same to the Department of Practical Art; engage to follow the course of instruction prescribed, and make an annual report on the proceedings of the school, on or before the 31st of October. 3. The hours of attendance and the amount of fees to be paid by the scholars to be regulated by the committee and the general superintendent of the Department of Practical Art, according to local circumstances."

Marshal Soult's larger catalogue is now before us. The gallery will be opened to public view on the 16th, 17th and 18th of this month,—and will not fail to attract many of the strangers who have come to Paris to behold the distribution of the re-hatched eagle of the Empire, under whose rapacious talons these superb pictures were torn from church and convent by the Verres of Andalusia. The sale by auction will commence on the 19th in the Rue du Sentier, No. 8;—when the gold of England will no doubt honestly purchase some portion of the gems that the iron of France so unblushingly plundered. This long-promised *Catalogue raisonné* will disappoint many who expected historical or critical information. The authors have quoted chiefly from M. Quillet, whose 'Dictionnaire des Peintres Espagnols' is certainly one of the poorest and most contemptible of the many plagiarisms from the Spaniard Cean Bermudez—the first and best authority on the subject. In his pages most of these pictures will be unfortunately noted;—we say unfortunately, because the work was published only a few years before the French invasion into Spain, and thus pointed out to the collecting General the most valuable pictures and their exact localities. Hence it was that his intelligent Grace of Dalmatia was enabled to form so grand a gallery at such a comparatively small expense of time and money. The catalogue before us contains a description of each of the 159 pictures and their sizes:—which being given in the new fangled *mètres* will, except to Frenchmen, be useless. No information of the previous pedigree is given; possibly from a considerate unwillingness to disturb the peace of the former proprietors and their representatives,—or may be, to prevent unpleasant revelations and reclamations.

#### MUSIC AND THE DRAMA

MUSICAL UNION.—H.R.H. PRINCE ALBERT, Patron.—THURSDAY, May 18, at half-past Three, Willis's Rooms.—Quartet, No. 70, in G, Haydn; Op. 69, in A, Piano and Cello, Schubert; Quintet, Op. 33, E flat, Spohr; Piano Solos, Berceuse, Chopin; Capriccio, F sharp, minor; Op. 3, Mendelssohn; Zigeunerlied—Soprano, Moralt, Contralto, Le Jeune, and Flauti. Pianoforte—Charles Halle. Single Tickets, Half a Guinea, to be had of Cramer & Co., Regent Street. Owing to the great accession of New Members, no Artist can be admitted without a Ticket signed by one of the Committee.

J. ELLIS, Director. Visiting cards will arrive the first week in June from St. Petersburg. All communications for this eminent Violinist to be addressed to Cramer & Co. or Mr. Ellis.

MR. LUCAS respectfully announces that the FOURTH and LAST MUSICAL EVENING will take place at his Residence, 54, Berners Street, on WEDNESDAY NEXT, May 19, at half-past Eight o'clock. Programme.—Quartet, E flat, Cherubini, and No. 73, Haydn; Piano Quartet, Y. Lachner; Sonata, Op. 37, and Quintet, Op. 30, Beethoven. Performers.—Violins, M. Sainanton and Mr. Blagrove; Violas, Mr. Hill and Mr. R. Blagrove; Violoncello, Mr. Jones; Piano, Herr Fauer and Herr Schachner (his first appearance in England). Family and Single Tickets to be obtained of Messrs. Addison & Holtzer, 210, Regent Street, and Mr. Lucas, 54, Berners Street.

MADAME PLEYEL has the honour to announce that her GRAND MORNING CONCERT will take place at the Hanover Square Rooms, on THURSDAY, May 20, to commence at half-past Two o'clock precisely. Vocalists—Mlle. Jetty de Treffe, Miss Dolby; M. Fedor, and Herr Staudigl. Pianoforte, Madame Pleyel, who will perform a Concerto by Beethoven, a Concerto by Mendelssohn, a Selection from Rossini's *Soirée Musicales*, and a Grand Fantasia from *Le Prophète*, by Liszt. The Orchestra will be on the most extensive scale, comprising the most eminent Performers. Leader, Mr. Willy; Conductor, Mr. Frank Mori; Pianoforte Accompanist, Herr Rummer. Reserved Seats, 15s. each; Tickets, 10s. 6d. each, may be had at all the principal Music Warehouses, and at Cramer, Beale & Co., Regent Street.

EXETER HALL.—New Oratorio, DANIEL (6th Chapter), by George Lake, FRIDAY NEXT, May 21, at nine. Mendelssohn's Psalm 53, and Weber's *Prayer of Jehovah*; all first time. Vocalists—Misses Mesent, Stewart, Felton, and Miss Reeve; Contrabass, H. Buckland, Leffer, and H. Phillips; with Band and Chorus of nearly 700 Performers.—Tickets, 5s., 4s., and 10s. 6d., at Addison's, 210, Regent Street, and all Musicellers.

MISS KATE HICKSON, Pupil of Manuel Garcia, begs to announce that her SOIRÉE MUSICALE will take place on FRIDAY, 21st of May, 1852, at the New Beethoven Rooms, 27, Queen Anne Street. The following Artists will assist:—Madame E. Garcia, Miss Ursula Berda, Miss Stabach, Miss Kate Hickson, Mr. Swift, Mr. Frank Bodda, Mr. Wrighton and Herr Stiefpagan. Pianoforte, Mlle. Coulon; Harp, Mr. J. Thomas; Violoncello, M. de Munch; Piano, Herr Fauer and Herr Schachner. Mr. Frank Mori.—Reserved Seats, 10s. 6d.; Tickets, 7s. 6d. To be had of Miss Kate Hickson; 72, Whitechapel Street; Cramer, Beale & Co.'s, 201, Regent Street, and R. Oliver, 18, Old Bond Street.

Mr. BRINLEY RICHARDS' SECOND PERFORMANCE OF CLASSICAL and MODERN PIANOFORTE MUSIC will take place at the Hanover Square Rooms, on SATURDAY NEXT, 22nd of May, 1852.—Reserved Tickets, Half a Guinea; Single Tickets, 7s. To be had at Cramer's, at Chappell's, New Bond Street, and of Mr. Richards, 6, Somerset Street, Portman Square.

SIGNOR GIULIO REGONDI has the honour to announce that he will give TWO MATINÉES MUSICALES, at the New Beethoven Rooms, 27, Queen Anne Street, on SATURDAYS, May 22 and June 19, to commence at half-past Two o'clock precisely. Full particulars will be shortly announced.—Tickets may be had at all the principal Music Warehouses, and of Signor Giulio Regondi, 30, Albany Street, Regent's Park.

M. ÉMILE PRUDENT has the honour to announce that he will give a SECOND MORNING CONCERT, on SATURDAY, May 22, at Willis's Rooms, when he will perform some New Compositions for the Pianoforte. M. Prudent will be assisted by eminent Artists, Vocal and Instrumental. Full particulars to be had of Messrs. Boosey, 23, Holbein Street.

GERMAN PLAYS, ST. JAMES'S THEATRE.—First Representation in England.—Mr. MITCHELL respectfully announces that he has entered into arrangements for presenting, for the first time in this country, a short series (limited to Twelve Representations) of GERMAN DRAMAS and COMEDIES, for which engagements have been made with some of the most celebrated Artists of Germany, namely:—Herr Emil Devrient (of the Theatre Royal, Dresden, the most eminent Actor of the German Stage), Herr Carl Grunert (of the Theatre Royal, Stuttgart), Herr C. Kühn (of the Grand Ducal Theatre, Darmstadt), Fraulein Antonie Wilhelm (of the Theatre Royal, Dresden), Frau Stille (of the Grand Theatre of Brunswick), Frau von Müller (of the Grand Ducal Theatre, Darmstadt), Fraulein Eppert (from Dresden), and a complete Troop, consisting of Thirty Performers.—THE FIRST REPRESENTATION will take place on WEDNESDAY NEXT, 19th of May, at 7 o'clock, when Goethe's Tragedy of *EGMONT*, with the Original Music of Beethoven, will be produced, and in which Herr Emil Devrient, Herr Grunert, Herr C. Kühn, Herr Wilhelm, Fraulein Wilhelm, and Frau von Müller will have the honour of making their first appearances in England.—The General Arrangements will be superintended by Dr. Kuenzel, Professor of History and Literature in the University of the College of Darmstadt, and Herr Birnstiel, Registrar of the Grand Ducal Theatre, Darmstadt. Director of the Music, Herr A. Thomas, Pupil of Dr. Berlioz.—The subsequent Representations will be selected from the following Plays, all of which will be perfectly ready for Performance:—*FAUST*, by Goethe, with the Original Music of Prince Radzwill and Lindpaintner; *THE ROBBERS*, by Schiller; *INTRIGUE AND LOVE*, by Schiller; *DON CARLOS*, the INFANT OF SPAIN, by Schiller; *EMILIA GALOTTI*, by Lessing; *THE DEATH OF CROMWELL*, by Rappaport; and *SHAKESPEARE'S ROMEO AND JULIET*, besides several modern Comedies, with which the Performance will be varied.—Subscriptions will be arranged for Twelve Representations, the Terms of which, and Prospectuses of the general arrangements, may be obtained at Mr. Mitchell's Library, 33, Old Bond Street, and the principal Libraries and Musicellers.

#### ROYAL ITALIAN OPERA.—As surely as

There is a tide in the affairs of men is there a chance in theatrical successes, which, when all is said and done, baffles managerial and critical speculation. As an instance,—*'Il Flauto Magico'* which last season (*Athen. Nos. 1237-8*) excited little interest, seemed on Tuesday evening to hit the taste of the opera-goers. Yet there is nothing new to be reconciled to in the music, still less is the cast in any important respect strengthened. In 1851, as on Tuesday, Madame Castellan sang the part of *Pamina* more than once for Madame Grisi; and the other principal parts remained in the same hands as last year, with the exception of that bit of grotesque, *Papageno*, in which the absence of Madame Viardot Garcia was to be felt.—Mlle. Zerr as the *Queen of Night* excited more than the olden wonder and applause by her little *rococo* squeaks in *altissimo*. These, however, are Mozart's fault, not hers,—and if they occurred

in any modern composer's airs would be visited with sharp reproof by the "calm and classical." On Tuesday the Viennese Lady sang with greater effort and less certain intonation than last year.—Signor Mario, on the other hand, is in far better voice than he was a twelvemonth ago. He seems to follow the fashion of greater tenors before him,—in applying himself to the refinements of vocal art more sedulously than formerly in proportion as his organ has to be spared, cherished, and managed.—Signor Ronconi's bird-boy is more inexplicably quaint and whimsical than ever:—a piece of the purest, most unmeaning farce, so finely treated as almost to be raised into the intellectual significance of artistic personation. Who can account for the redundancies and deficiencies of Genius? After having shown courtly grace and passion in combination as *Chevreuse*—noble demeanour as *Duke Alfonso* and the *Doge Fieschi*—after in every other character sustained by him making us utterly forget his want of stage presence by something more fascinating than bent brow or honeyed smile,—Signor Ronconi's *Don Giovanni*—a character offering the greatest scope for power and subtlety in combination—is confessedly a disappointment:—while in *'Il Flauto'*, out of a few scrawls of arabesque (as it were) he manages to make up a "being of the mind" as probable and as individual in its way as his *Figaro*, *Dulcamara*, and *Don Basilio* are in theirs. The accessory Ladies and Genii sing better in tune than they did last year; and the opera, we repeat, was on Tuesday as warmly enjoyed as in 1851 it was respectably endured.

On Thursday, 'Lucia' was given, with Mlle. Zerr and Herr Ander as hero and heroine:—a cast unwise and unkind to the two painstaking German artists, as exposing them to unfavourable comparisons with Italian, French, and English predecessors. The motive probably was, to introduce Signor Bartolini, a new baritone, of whom we shall speak on some future day.

M. Gueymard is announced as having arrived,—being shortly about to make his first appearance in 'La Juive.'—The part of *Rachele*, we hear, will be sustained by Madame Julienne.

NEW PHILHARMONIC SOCIETY.—At the Fourth of these Concerts Beethoven's Choral Symphony was the great feature of the evening,—as such, wisely set apart, and not brought into juxtaposition with any other music employing the same vast resources, as has always hitherto happened in London when the work has been attempted. Great pains had been meritoriously taken adequately to render this enormously difficult and magnificent composition,—and the success was complete as regards its last and most difficult portion. In this, the mass of voices by its excellent tone, force, and clearness gave to the *finale* in question its due effect for the first time in England. The *soprano solo* part, again, has never been so perfectly sung here as it was on Wednesday by Madame Clara Novello,—who is in very fine voice this year, and who possesses the requisite command over and power in her upper notes, united with the unflinching steadiness claimed by her ungrateful task. The other *solo* singers were, Miss Williams, Mr. Sims Reeves (who was not perfect), and Herr Staudigl. Few things, accordingly, have been heard in musical man's memory more exciting than this same last movement. That throughout a large part of the ear was haunted by the conviction of its fearful difficulty and the consequent misgivings of mishap, is an inevitable drawback. Beethoven chose that it should be so; or rather disregarded such a possible impression as so much childish objection, to which no poet will submit his inspirations. Respecting the real wisdom and real nobility of such tyrannic assumption and the starts of caprice for which it is hid by in more than one passage of this choral *finale*, we have formerly spoken,—and to-day, by chance, we are called on elsewhere to illustrate what we conceive to be the right view of the entanglements and incoherences in Beethoven's later and posthumous compositions. Hence, we are spared the need of any further disquisition on matters which are after all less intricate than the transcendentalists have loved to represent them,—and

need only return to the execution of the work at Exeter Hall.—The three earlier movements of the Symphony, though conducted with the true spirit of intimate knowledge and affectionate reverence by M. Berlioz, were not played with the surpassing perfection promised by the concert-givers. The wind instruments were always feeble, not always sure. In the *adagio*, the florid violin passages of the variations were confused, owing to want of agreement among the performers. We have heard these preliminary portions of the work executed with as much spirit and expression, and more comfortable precision and proportion, at the Hanover Square Rooms, and still more effectively at the Bonn Festival in 1845,—though the obvious pains taken might have prevented our recording such a comparison had we not been invited to do so by the *programme* of the entertainment.—The Symphony was most cordially received: and the performance has assuredly established it in its right place in England.

**QUARTETT ASSOCIATION.**—At the second concert of this Society, a new MS. Quartett by Mr. G. Macfarren (his third) was performed:—in creditable fulfilment of the promises of the *prospectus*. It is to be regretted that the composition should not have more pleasantly justified the desire of the Quartett Association to do its part in producing works of "the soil";—but tried by any standard, the work is a dreary one. The subjects of the four movements are distinct rather than distinguished. The conversation of the four instruments is ill proportioned, the first violin taking "a lion's share" in the discourse. The harmonies lean habitually towards a crudity and grime which *may* be in the book of Composition, but which in the book of Criticism stand as materials to be avoided rather than introduced as the staple vehicle of colouring. The delicious pain to which Beethoven drives us by his judicious use of discords as a last resource for heightening expectation becomes a dull ear-ache when the harsh sounds or the notes of preparation are promiscuously employed, and when in their favour such sweet and simple harmonies as the great masters were great enough to use seem slighted as too commonplace for a genius to resort to.—In point of construction, also, Mr. Macfarren's Quartett is tantalizing. Both in its opening *allegro* and in its *andante quasi allegretto* we have *codas* that chill us into bewilderment, in place of exciting us up to that last point at which the movement must close, because ingenuity can rise no higher and taste go no further. We are sorry that trial after trial, in every style and on every scale, does so little to move Mr. Macfarren upward from the power of a ready writer to the invention of a poet or the completeness of an artist;—and we fear that false praise and mistaken practice have established him at a level from which further soarings are now hardly to be expected.—The other Quartett was Beethoven's posthumous Quartett in a minor (Op. 132), admirably led by Mr. Cooper, our best English violinist, in right of tone, fire and sensibility. Regarding this work, the ingenious comment put forth in "the Analytical Programme" of Wednesday claims a word, because the clearing up of its only misty movement, we mean the *adagio*, was curiously missed. In place of the remarks concerning the Lydian mode, introduced by Mr. Macfarren, the average listener might have been better helped to follow and understand the movement in question by some such notice as this. The main theme of the *adagio* is a sacred melody or psalm tune, with short interludes (in the German fashion) betwixt every strain. When this has been once gone through, a more joyous and florid outbreak of melody, perfectly regular in form, but as entirely unallied to the first theme as the *trio* to a *minuetto*, is introduced. Next, by way of return, the sacred melody and its interludes are repeated, *both* embroidered in the same style so as to make it difficult for the ear, until apprised of the form used, to detach the melody from its symphonic matter. When this is understood, the whole becomes clear.—Fourthly, the more joyous and brisk episode is repeated; and fifthly, come—for the last time—the *chorale* and its accompaniments, more elaborately decked out

and protracted than before, bringing the *adagio* to its close. It is only by avoiding easy and perceptible clues that the advocates of formless music can establish Beethoven's posthumous Quartetts as precedents for throwing form to the winds. They do so at peril of their own sagacity. The strangeness of these much-canvassed compositions lies far more in their clothing than in their form—and the curiosities of such clothing were mainly, we believe, caused by the destruction of testing power in the poet's deafness, which closed his ears to his own music, however vividly his mind remained open. To ourselves, these Quartetts remain as melancholy memorials of imagination and incompleteness combined—not as models from the study of which a new revelation will proceed.—Of Mdlle. Claus, who appeared at this interesting concert, we shall speak separately.

**MDLLE. CLAUS.**—This young Lady's unpremeditated performance at Mr. Ella's Musical Union argued an amount of courage, self-control, memory, and preparation as significant as they are rare in one so young. On that occasion, however, it occurred to us, that with all her power of execution, solidity of hand, and spirit of reading, there was something too much of rash strength in her playing:—that we are now inclined to ascribe to momentary excitement in one who, besides strength, possesses the true artist's sensibilities. On Tuesday last, in the morning, Mdlle. Claus performed Mendelssohn's Trio in C minor, also music by Chopin and Scarlatti at the Quartett Concert, and in the evening (by memory) Mendelssohn's first Concerto at the New Philharmonic Concert:—with every performance rising higher in universal estimation, and establishing herself as unquestionably already one of the most remarkable pianists, male or female, of our time.—Her manner of reading music is alike large, intelligent, and unaffected:—fiery or expressive as should be, yet consistent with the most rapid and pearly lightness of finger that the most mercurial *scherzo* by Mendelssohn demands. That Mdlle. Claus can lead too, as well as read, she was compelled to show under circumstances no less nervous than her appearance in Exeter Hall,—since had she not been as true as a composer to her composer's tempo, as decided and as a veteran in delivering his phrases, Mendelssohn's Concerto, in place of exciting enthusiasm, might have come to a bad end owing to the bad conduct of it by Dr. Wylde:—who must, it would seem, be put forward no matter at what risk to the music abandoned to him. To illustrate the power of Mdlle. Claus over her public in opposite styles, it should be told, that in the morning the *scherzo* of the Trio and in the evening the slow movement of the Concerto played by her were tumultuously *encored*. In short, the future development of talent so commanding as this young Lady's is to be watched with great interest. Meanwhile, supposing the improbability of its remaining stationary, hers is one of the truest, most complete, and most promising appearances which for some seasons past have gladdened the world of good music.

**PRINCESS'S.**—A new piece in one act called 'A Lucky Friday' has been produced here, with well-merited success. It is one of those French dramas in which the comic and the pathetic are united, and which depend on dialogue and character. Mr. Wigan supports the principal part with the genuine aptitude for Gallic eccentricity and the finish of style for which he is distinguished. Paul Raimbaut is one of the most perfect of his assumptions,—a living portrait which for its truth to nature will bear to be frequently looked at. The story is very touching. Paul Raimbaut is cashier to a commercial house,—an honest, but superstitious man, who will do no business on a Friday, and feels unhappy that there are fifty-two of them in the year. The action of the play, as the title imports, happens on the unlucky day,—and commences unfortunately enough. The son of Paul's employer, Joe Sharpe (Mr. Meadows), is in the habit of "hoaxing and selling" Paul all the day long. Joe contrives a fatal hoax in relation to a reversion to which the old man is entitled:—he causes a letter to be sent from Bordeaux, adver-

tising him of his relative's death, and his succession to the inheritance. Fortified by this assurance, Raimbaut thinks himself justified in taking, to save a friend from ruin, some trust money from a strong box, expecting to replace it in a few days. No sooner has he disposed of the sum in taking up an acceptance, than the mischievous urchin enters and triumphs in the hoax which he finds to have been thus completed. Raimbaut, discovering that he has been dishonoured—that, in fact, he has "stolen" where he meant only to "borrow,"—is thrown into a paroxysm of anguish. Nothing can be finer than the manner in which the situation is interpreted by Mr. Wigan. The keen mental pain, the subtle irritability, the approaches of insanity, the suicidal despair—such tortures as beset the truly honest when betrayed into delinquency involving the loss of honour and breach of trust—were depicted with a refinement and a delicacy of sentiment and of feeling that penetrated the spectator with the tenderest emotions. A piece of good fortune turns up, however. An agreement which the old Frenchman holds for the purchase of a house becomes an object of competition:—he sells it at a premium to the highest bidder for ready money,—and is thus enabled to replace the sum which he had abstracted.—Mr. Addison had in Mr. Sharpe, the principal of the firm, a curious character-part, which he supported with singular felicity:—that of a merry, heartless worldling, with a fatal facility for making bad puns, which he has always to explain,—a sort of mercantile hyena, gilding his knavery with a miserable jest. The gesture and countenance assumed by Mr. Addison in the delivery of each wretched joke are among the most comic things in our recollection. Mr. Meadows in the mischievous son was excellent. Altogether, the little piece is highly meritorious.

#### THE WAGNER CASE.

On Monday last the first act of this new drama was terminated by the Vice Chancellor confirming the former injunction which restrained Mdlle. Wagner from making her appearance at the Royal Italian Opera. Whether some *Portia* disguised as a doctor by throwing a new light on some point of law overlooked might or might not have melted the seal off the bond, we care not to examine. Whichever theatre gains or loses by Mdlle. Wagner's singing or silence—whether her past trial (or her future trials) shall tend to raise or depress the value of her G in her tenor *saes* and G above the line, in public or private estimation,—we must regard the Vice Chancellor's decision with satisfaction.—From the evidence furnished by Mdlle. Wagner's own advocate, or indicated in her own and her father's letters, it appears that she made an engagement of which she repented (whether with sufficient reason or otherwise cannot affect the question),—profited by a fancied loophole to free herself from its fulfilment,—and at the very instant of recovering her freedom signed a second and more lucrative contract in another quarter. It appears, too, that having at one stage of the business eagerly availed herself of the services of a go-between, she and her friends now endeavour to evade the fact, and to strip his recognized intermediation of the character of an authorized agency.

Now, as we said four years ago (*Ath.* No. 1061), when the contract-breaker was called not *Joanna* but *Jenny*—and, more recently still, with regard to the misdeeds of Miss Catharine Hayes in America,—it is the duty of straight-forward persons to protest against all such sharp practice where-soever or by whomsoever it is practised, as discreditable to the artist and degrading to art.—What may happen next let the sibyls declare; since speculation less penetrating than theirs must be baffled when the proceedings of "the tuneful choir," quivering betwixt law and self-interest, are the matters to be prophesied about. We learn, however, from the papers brought into court, that Mdlle. Wagner has been in treaty for some part of her *congé* from Berlin (present or future) with the management of the *Grand Opéra* of Paris:—rumour having whispered that she is the Lady selected by M. Meyerbeer as heroine of 'L'Africaine,'—when it shall please him to produce that opera.



**MUSICAL AND DRAMATIC GOSSIP.**—Mr. Bunn announces two new operas—'Iolanthe,' by Mr. Donaghy, in which Miss Lowe will make her debut; and an opera by Mr. H. Smart, the principal parts in the latter to be sung by Miss L. Pyne, Mr. W. Harrison, and Mr. Whitworth. Among the benefit performances announced for next week at Drury Lane, we observe the revival of Mr. Barnett's 'Mountain Sylph,' and the transfer of Signor Biletta's 'White Magic' from the Haymarket Theatre.

Letters from Switzerland announce that the success of Herr Ernst in Switzerland is so great, and that his engagements are in consequence so numerous, as to prevent him from fulfilling his intention of coming to London this season.—The *Morning Post* announces that M. Vieuxtemps has relinquished his appointments in Russia, with the intention of dividing his future residence between Paris and London.

We may remind all interested in English music that Mr. C. Horsley's second Oratorio, 'Joseph,' will be performed by the *Liverpool Philharmonic Society* on the evening of the 31st of this month.

The foreign musical news of the week is small in amount. H.R.H. the Duke of Saxe-Coburg's 'Casilda' has been produced at Brussels, without exciting any great interest.—A *Cantata Symphony*, 'Napoleon,' by Herr Hasslinger, has been recently executed at Weimar under the conduct of its composer. "The poem," says the paragraph in the *Gazette Musicale*, includes "the principal events in the life of the Emperor." The five solo parts are those of *Napoleon—the Angel of Peace—the Angel of Vengeance—a Messenger—a French General*. Here is matter for Presidential patronage! —A.M. Haberbier, at present in Paris, is singled out from among the company of new pianists as one who conceives himself to have a new system of fingering and treating the instrument. This his reviewer, in the *Gazette* aforesaid, questions: stating that all M. Haberbier's discoveries may be found in the writings of his predecessors.—Perhaps his application of eclecticism though foreshadowed in the 'Méthode des Méthodes' of M. Fétis may be new and worth considering. The Median and Persian manner of edict has prevailed too largely in this branch of instrumental music. For instance, Chopin's originalities in the passing of one finger over the other, however expedient and possible for those having long and limber hands like himself, would be only so many stumbling blocks and needless pieces of torture to short and thick-fingered players. There are pianists again, by whom the directions of Moscheles, to employ the thumb as pivot, cannot be carried out without hours of violence, which a little mercy towards the hand to be trained might have avoided. Even that commonest of exercises, the practice of the chromatic scale, may and should be taught according to more than one formula, determined by the physical adaptability of the student. A great pianoforte master, now-a-days, should be conversant with all the systems of fingering. A catholic professor ready to apply such knowledge, however, has never been known to us.

Those who love German literature will be considerably stirred, we apprehend, by Mr. Mitchell's advertisement of twelve German dramatic representations, to be given at his theatre during the month of June. The plays selected are, Göthe's 'Egmont' (with Beethoven's music), — 'Faust' (with music by Prince Radzivil and Lindpaintner), — 'Schiller's' 'Robbers,' 'Cabal and Love,' and 'Don Carlos,' — Lessing's 'Emilia Galotti,' — Raupach's 'Death of Cromwell,' — some of Kotzebue's and other comedies, — and Shakespeare's 'Hamlet' and 'Romeo and Juliet,' in translation. —The *troupe* is announced as sufficient, and the list includes the names of sundry artists well esteemed in Germany.—We must single out the leading actor, Herr Emil Devrient, as one who has claims on English welcome,—not merely as a dramatic artist highly renowned in his Fatherland, —but as an accomplished man of letters.—One word more:—those who are unaccustomed to German theatrical representations will do well to prepare themselves for a style of acting in some respects as essentially different from ours, as the

conversational finish of the French, or the fiery impulse of the Modenas and Lombardis of Italy.—This peculiar nationality, too, will shine out all the stronger for being seen in the strange yet not wholly unsympathetic light of London.

The Scotch papers report the death of Mr. W. H. Murray, late of the Theatre Royal, Edinburgh, —whose retirement from professional life we chronicled in our columns not very long ago. "After," says the *Scottish Press*, "fulfilling several engagements subsequent to his retirement from the management of the Theatre Royal, Mr. Murray recently took up his residence at St. Andrews, where he died very suddenly on Thursday morning, in the sixty-third year of his age. The testimony of respect for Mr. Murray's character and of admiration for his professional abilities, which was paid on the occasion of his retirement into private life, sufficiently warrants us in saying that the intimation of his death will be read with general regret. He occupied a prominent place in our local history, his name and his talents having been in some degree associated with nearly all the celebrated Scotsmen whom the last half century has produced."

The American papers bring the tidings of the total destruction by fire of the National Theatre, at Boston, with all its contents.

*Peter Pindar.*—I doubt not that your readers generally will understand and appreciate, as I do, the delicacy which induced you to allow Mr. Jerdan's autobiography to pass without criticism; but there are past as well as present reputations,—and I hope to be excused for offering a few words of comment on the evidence which Mr. Jerdan has produced in proof that Peter Pindar was a great man, well liked and libelled, and taught the public to believe that "George the Good" was "a simpleton or a fool" only because the Government refused to avail themselves of his services, or in other words to give him a bribe. Such charges, as you know, are as old as opposition. Every man who opposes a government is, of course, only waiting to be bribed; and if he perseveres it is because he finds the government too virtuous to come up to his price. Peter, we are told, is only another example. Now, Peter's reputation is not worth much; he is almost and as deservedly forgotten as the pensioned and placed with whom these stories originated. But the man Wolcott had some good points in his character—was generous though poor—a friend to many who were poorer than himself—a friend to genius, as Ope and his fame bear witness. The charge is old, and Peter recorded it in his writings—

This vile apostate bends to Baal the knees  
So, for a little meat and guzzle  
This sneaking cur, too, takes the muzzle—  
and wrote a commentary on it, with a horseship, on the back of the pensioned propagator. The cursility therefore is not in the charge, but in the proof which three-quarters of a century has brought to light. Here it is:—Peter's "Sobs," it appears, annoyed the Monarch, or his family, or "his most attached and loyal servants," and "when it pleased God to visit His Majesty with the sore affliction of wandering reason, his ministers felt a laudable anxiety to guard against any chance of vexation from the venomous pen of this modern Theristes." It ought to follow from these preliminaries, that "the ministers" made immediate overtures to Theristes. Not so. By a curious coincidence, just at that moment Theristes made overtures to the ministers, which—most strange—they rejected. This, on the face of it, seems a somewhat inconsequential story; but the narrator received an "explanation" from "the most authentic source." "Authentic source," however, apologizes at starting for inaccuracies by an acknowledgment that his memory is imperfect.—"All I can recollect of the point to which you refer is, that the gentleman in question (P.P.) proposed through a friend to lend his literary assistance in support of the measures of Government, at the time referred to, with the expectation of some reward for such services. He did nothing, and then claimed a remuneration for silence, and for not having continued those attacks which he had been in the habit of making. This claim was, of course, rejected, and he took his line accordingly, ridiculing and slandering as before."—Here again the story halts a little; for, according to "authentic source," Peter did all that "laudable anxiety" required or desired, and ceased to trouble either the monarch or his family or "the attached and loyal,"—and he was therefore, on their own showing, unfairly deprived of his reward. Let us, however, soberly examine this "authentic" proof before we condemn the Doctor. Mr. Jerdan, it is said, was told by some one unnamed, and therefore to the public unknown, but with an acknowledged bad memory, that another, unnamed and unknown—said to be the friend of P.P., which would remain to be proved, even if he were known—proposed to a third party, also unnamed and unknown, that for a reward or a bribe, which it is admitted he never received, P.P. would do what we know he never did. Can proof be clearer? Let literary reputations look to it; and remember what startling proofs may turn up unexpectedly after three-quarters of a century. Yours, &c.

TO CORRESPONDENTS.—G. B. C. to M.—W. P. received. H. B.—We have stated again and again under this head, that the announcement "Received" means no more than that the communication to which it refers has come to hand. The papers of this Correspondent will not suit our columns. An OLD SUBSCRIBER shall have an answer in a few days.

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